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July
1945

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THE AMERICAN PREMIÈRE of the *March for Victory*, Op. 99, by Prokofieff, was conducted by Serge Koussevitzky in Madison Square Garden on May 31. It was played by the Infantry Combat Band at a "Salute to the GI's of the United Nations," sponsored by the National Council of American-Soviet Friendship.



FIRST LIEUT. WILLIAM A. BUHRENN of Pittsburgh, Pennsylvania, now with a Quartermaster Corps depot attached to the Eighth Air Force's 389th Bomb Group in England, recently conducted a performance of Handel's "Messiah" in an old historic church in Norwich. For over a year he has been guest conductor of the Norwich Philharmonic Orchestra and Chorus. Lieutenant Buhrenn was formerly organist and choirmaster of St. John's Lutheran Church in Grove City, Ohio.

MME. MARGARET MATZENAUER, for twenty years a leading contralto of the Metropolitan Opera Association, is conducting a master class at the New England Conservatory of Music, in the art of singing, style, and interpretation. The class opened on June 27 and will close on August 7.

THE MUSIC FESTIVAL, given in Philadelphia on June 1, at the huge Municipal Stadium seating 120,000 people, was a pronounced success as a massed public event. The Festival was promoted by The Philadelphia Inquirer. Among the organizations participating were the Philadelphia Orchestra, the All-High School Chorus of Philadelphia, the Philadelphia La Scala Opera Ballet, the Westminster Choir, the Philadelphia Catholic High School Girls' Chorus, the Philadelphia Suburban Chorus, Mummies' String Bands, the United States Marine Band, and Clarence Fuhrman's KYW Orchestra. James Cagney, popular moving picture star, was brought from Hollywood to act as master of ceremonies. Prominent soloists included Oscar Levant and James Melton.

WILLIAM CHARLES MACFARLANE, widely known organist and composer, more generally called Will C. Macfarlane, died May 12 in North Conway, New Hampshire, at the age of 74. Mr. Macfarlane was the composer of many anthems and other sacred music, and formerly was organist of several leading churches in New York City. He was born in London and was brought to New York at the age of four. His musical training was received in New York City. From 1898 to 1912 he was organist at Temple Emanu-El, and from 1900 to 1912 he was organist and musical director at St. Thomas' Episcopal Church. From 1912 to 1919 he was municipal organist in Portland, Maine. Mr. MacFarlane was a founder of the American Guild of Organists. Among his many works, several of which won prizes, one of the most widely used is the cantata, "The Message of the Cross."



WILLIAM CHARLES MACFARLANE



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one Saturday evening and one Sunday afternoon concert and many distinguished soloists have been engaged for the event.

A SECOND WARTIME Berkshire Music Festival will be given this summer at Tanglewood, Massachusetts, under the direction of Serge Koussevitzky, with an orchestra made up of members of the Boston Symphony Orchestra. This year's festival will include the music of Mozart and Bach and will continue over three week-ends: July 28-29; August 4-5; and August 11-12. Each week-end will include

FREDELL LACK, violinist, is the winner of the American Artists Award of the Brooklyn Institute of Arts and Sciences for 1944-45. The award consists of a cash grant of two hundred dollars, together with an appearance next season in the Major Concert Series, conducted by the Institute in the Brooklyn Academy of Music. Miss Lack has been a pupil of Louis Persinger.

THE FIRST JOINT PRESENTATION of the music, drama, and dance departments of Michigan State College took place on May 19th in the Auditorium at East Lansing, when "Le Ballet du Roy" by Evangeline Lehman, and "The Mask of the Red Death" by Owen Reed were performed with great success before a large audience. The event was sponsored by "Orchesis," the women's physical education department, and the orchestra was under the direction of Alexander Schuster.



EVANGELINE LEHMAN

and all details may be secured by writing to Miss Katherine Wolff, chairman of the committee, The Philadelphia Art Alliance, 251 South Eighteenth Street, Philadelphia.

Competitions

A PRIZE of one hundred dollars plus royalty is offered by J. Fischer & Bro., New York City, under the auspices of the American Guild of Organists, to the composer of the best composition for organ submitted by any musician residing in the United States or Canada. The contest closes January 1, 1946; and full details may be procured from the office of the American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

THE SCHOOL OF MUSIC of De Paul University, Chicago, announces an Inter-American Chopin Contest, the finals of which will be held in Chicago in May, 1946. The contest is to select the outstanding Chopin pianist of the hemisphere and entries are invited from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars. Details may be secured by writing to De Paul University, 64 East Lake Street, Chicago 1, Illinois.

THE SECOND ANNUAL COMPETITION for the Ernest Bloch Award is announced by the United Temple Chorus of Long Island. The award of one hundred and fifty dollars is for a composition based on a text from the Old Testament, and suitable for a chorus of women's voices. Publication of the winning chorus is guaranteed by Carl Fischer, Inc.; and it will be included in the next spring concert by the chorus. The closing date is December 1; and further details may be secured from the United Temple Chorus, The Ernest Bloch Award, Box 736, Woodmere, Long Island, New York.

THE TWENTY-FIRST ANNUAL Award of the Eurydice Chorus of Philadelphia, of one hundred dollars, for a composition for women's voices, is announced by The Philadelphia Art Alliance. The closing date is October 1, 1945,

and all details may be secured by writing to Miss Katherine Wolff, chairman of the committee, The Philadelphia Art Alliance, 251 South Eighteenth Street, Philadelphia.

A FIRST PRIZE of \$25,000 is the award in a composition contest sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan American republics are invited to submit manuscripts. A second and third prize of \$5,000 and \$2,500 respectively, are included in the awards. The winning compositions will be played by the Detroit Symphony in the Pan American Arts Building in Washington. The closing date of the contest is September 1, 1945, and full details may be secured by writing to the Reichhold Music Award Committee, Room 4315, 30 Rockefeller Plaza, New York 20, New York.

THE NINTH ANNUAL Prize Song Competition, sponsored by the Chicago Singing Teachers Guild for the W. W. Kimball Company Prize of One Hundred Dollars, is announced for 1945-1946. The contest is open to any citizen and resident of the United States, Canada, or of any Central American Republic. Manuscripts must be mailed not earlier than October 1, nor later than October 15, 1945; and all information may be secured from E. Clifford Toren, North Park College, 3225 Foster Avenue, Chicago 25, Illinois.

AN AWARD OF \$1,000 to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

WILLIAM HOWLAND, former head of the music department at the University of Michigan; and founder of the Detroit Institute of Musical Arts, died on May 2 at Detroit, Michigan. Dr. Howland had been vice president, director, and head of the vocal department of the Detroit Institute of Musical Art since 1914, a director and music director of the Musical Festival Association of Detroit, Inc., and founder and music director of the People's Choral Union, and Detroit Festival Choral Society.

WILLIAM KAPELL, young American pianist, is on a concert tour of Australia as the next "lend-lease" musical artist to follow Eugene Ormandy and Marjorie Lawrence.

DR. FRANCES E. CLARK, affectionately known as "Mother Clark" by thousands of music supervisors throughout the country, celebrated her eighty-fifth birthday on May 27. A testimonial luncheon was given to her by the In and About Club of Philadelphia.

She was showered with flowers, gifts and cards from everywhere. She has done more in her busy career to spread the employment of recorded music in educational fields than any other individual. She was the inspiration for the founding of the huge Music Educators National Conference, now one of the most influential of all musical bodies. Rich and wise in experience with surprising energy and youthful outlook and with a razor keen mind, Dr. Clark addressed the club at her birthday luncheon with wit, common sense, and force.

(Continued on Page 406)



DR. FRANCES E. CLARK

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PHILADELPHIA 1, PA.

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music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

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Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa.,
under the Act of March 3, 1879. Copyright, 1945, by Theodore Presser Co., for
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A Great American Musical Ideal

The Splendid Record of The Edward MacDowell Association
at Peterborough, New Hampshire, in Fostering the Productions
of Representative American Creative Workers

MATERIAL MONUMENTS to Man are notoriously fragile in the eyes of the centuries. Our planet is littered with the rubble of temples, obelisks, victory columns, triumphal arches, and statues put up with the hope of perpetuating the memory of some popular hero. Some day even the mighty pyramids of Cheops, now over five thousand years old, may pass away like the noble monuments of splendid Coventry, wonderful Lenin-grad, ancient Aix-la-Chapelle, and lovely Budapest, which the Nazi vandals under Hitler have chosen to obliterate, as the vandals under the cruel Genseric put an end to what was left of proud, ancient Carthage. Only the spirit, the immortal soul embodied in the creative miracles of the great masters, really survives. The masterly productions of the great philosophers, famous writers, eminent painters, distinguished scientists, world-famed musicians, the Socrates, the Goethes, the Herbert Spencers, the Shakespeares, the Molières, the Lope de Vegas, the Raphaels, the Velasquezes, the Rembrandts, the Newtons, the Edisons, the Einsteins, the Palestrinas, the Bachs, and the Beethovens have left monuments of the spirit which will outlast granite, steel, and bronze. There is something especially wonderful about music, in that when the work of a great master is played, the very spirit of the creator is resurrected by the mystic fabric of tonal vibrations. The great soul is brought to life through means of the monument he himself erected. No war, no earthquake, no fire, no flood, no disaster can destroy a great musical masterpiece once it is given to the world.

In 1907 the loyal and able wife of America's most distinguished composer, Edward MacDowell, announced the establishment of an Association that was to become the finest imaginable plan to preserve the spirit of the master. It was an ideal which her husband, during the better part of his life, had longed to see established. When he passed to the Great Beyond on January 23, 1908, Edward MacDowell and his wife, Marian Nevins MacDowell, owned a deserted farm of one hundred acres in which, in his last working years, he found a blessed refuge from the world, where he might dream and work in the glorious surroundings of the

inspiring climate of New Hampshire. There, in a tiny woodland cabin in the forest eternal, he created many of his finest works: the "Norse" and "Keltic" Sonatas, the "New England Idylls," and the "Fireside Tales." Since then, the famous log cabin has become a shrine for thousands of music lovers. Mrs. MacDowell had promised her husband that she would carry out his dream to give the creative workers of America a haven to which they might retire as did the master, and bring into being new and exalting compositions which would be more enduring than any other kind of monument.

Mrs. MacDowell was then fifty-one, and she started out bravely to accomplish one of the finest pieces of idealism in the history of Art. The Mendelssohn Club of New York, which MacDowell had conducted for years, turned over a fund of thirty thousand dollars to the project. This was a splendid start. Mrs. MacDowell and her friends organized a corporation to expand the movement, but it is largely due to her amazing enthusiasm and labors that the MacDowell Colony during these years has been able to continue to exist and further the production of art works by creators who have enjoyed the benefits of residence there. She traveled the length and breadth of the country, soliciting the aid of men and women of vision who saw this splendid project as a positive art asset to America. Through personal approach and countless lecture-recitals of her husband's works, she has turned over to the Association more than ninety thousand dollars. The music clubs of America have always supported the Colony generously. In addition to this, many of the finest American men and women of affairs, who value idealism, have made splendid contributions of time and money.

There are nine fine buildings and twenty-four studios in these spacious acres. The Colony is not a school, not a

summer camp, not a vacation resort. It is distinctly a place for creative work. Only creative artists (musicians, painters, sculptors, poets, writers, and dramatists) are eligible. The fortunate creators who are permitted for a period to become residents of this art retreat are carefully selected by capable critics from those



A HEROIC AMERICAN

Mrs. Edward MacDowell, from a photograph taken in October 1944. Mrs. MacDowell, who was born in 1857, since her husband's death in 1908 (thirty-seven years ago), has championed valiantly the great project of the MacDowell Colony, which was the dream of the great American composer. This splendid eighty-seven-year-old American woman never has spared herself to advance this ideal.

(Continued on Page 374)

Hawaii's "Other" Music

by Otto Janssen

THOSE who think of Hawaii, from a musical standpoint, exclusively in terms of steel guitars and the little-grass-shack type of melodies would receive a surprise were they to set foot on America's Mid-Pacific Territory today.

The steel guitars and "hula" rhythms are still there, of course, and flourishing, but they constitute only one side of the picture.

The other side is exemplified by the Honolulu Symphony Orchestra, the Honolulu Academy of Arts, the Central Pacific String Quartet, the numerous outstanding artists (Yehudi Menuhin and Guido Salmaggi, for example) who have been performing before overflow audiences during their visits to the Territory.

A partial survey by one of the Honolulu music critics showed that a score or more of professional musicians from mainland musical organizations now occupy chairs in the Honolulu Symphony.

The names include two former members of the Cincinnati Symphony—Arthur D. Gault, USNR, mus. 2nd. class, oboe; and Harry H. Meuser, mus. 2nd. class, bassoon; three former members of the Portland, Oregon, symphonic organizations—Lt. Lynn Stewart, USNR, French horn; Charles V. Hinman, boatswain's mate, 2nd. class; Cpl. John R. Kruse, string bass; a former member of Stokowski's American Youth Orchestra and the Indianapolis symphonic organization, First Lt. Harold Limomick, string bass.

Many "little" and "junior" symphonies, civic orchestras, and other groups devoted to serious music are represented, for example: Sgt. Joseph M. Berthold, French horn, and Tech. Sgt. Lawrence Pisano, violin, of the Utica, New York, Civic Orchestra; Bruce Sedley, violin, Salt Lake City Symphony; Staff Sgt. Robert W. Kopper, violin, Chicago and Aurora, Illinois, orchestras; Sgt. Thomas Flack of the Los Angeles Junior and Fresno

City symphonic groups.

Conductor Hart recently commented that the Islands "overflow with so much musical talent that we could have two symphony orchestras here."

The Honolulu Symphony probably can lay claim to being one of the most diversified and cosmopolitan organizations of its kind in the world. In addition to the admixture of civilians and servicemen in its ranks, one finds musicians of a dozen racial strains playing side by side—Chinese, Portuguese, Japanese, native Hawaiians, to name but a few. Conductor Hart himself is British by birth. The universality of the language of music is no better demonstrated than in Hawaii.

Other Agencies

The Honolulu Academy of Arts also has done a great deal, particularly since the war began, to bring good music to the public. The recitals and concerts arranged by Academy Director Edgar Schenck invariably attract capacity crowds. Plantation workers and business executives vie with each other for the prized seats and the prized standing room.

The Central Pacific String Quartet is a war-born organization of musicians-in-uniform which has scored a remarkable success in Hawaii. The group is composed of Dr. F. B. Schultz, formerly of the Philadelphia Orchestra and the New York Philharmonic; Loy Jones, violinist, formerly of the Cleveland Symphony; John Ehrlich, violoncellist, formerly with Stokowski's Youth Orchestra, and Albert Gillis, violinist, a graduate of Juilliard, and Yale Music Conservatory.

For those whose taste runs to band music, there is the renowned Royal Hawaiian Band, an organization which began its career when kings and queens ruled the "Pacific Paradise" and which has been entertaining the islanders through the days of the monarchy, the provisional government, the Republic and now the U. S. Territory.

Hawaii recently took time out from its war duties to honor the memory of the Band's founder, Captain Henri Berger. According to historical account, King Kamehameha heard the band of an Austrian warship which visited the Islands in 1868 and was so impressed that he appealed to Emperor Wilhelm I to send a musician to organize a royal band in Hawaii. Berger, assistant leader of the Prussian Garde Musik Corps, was selected. He arrived in 1872, became a citizen of the Islands, and (Continued on Page 410)



THE LIEBRECHT QUARTET

During the past several years this quartet has contributed greatly to the musical life of Honolulu. Here new members of the group this year play a quintet with Robert Vetlesen, foremost resident pianist of the Islands. Reading from left to right: Robert Vetlesen, David Garvin (cello), Konrad Liebrecht (violin), Robert Driggs (viola), and Dan Lewis (violin). The service men are all Musicians 2/c serving in the United States Navy.

The war has served as a stimulus to this more serious side of Hawaii's musical life, but it would be entirely fallacious to assume that the great works are any novelty to the Islands' 330,000 permanent inhabitants. Most of the organizations devoted to serious music have been a respected part of Hawaiian life for many years.

Considering that Hawaii's total population, even today, is less than that of any great mainland city, Hawaiians are understandably proud of the high caliber of the symphonic organization of their capital city, Honolulu.

A large part of the credit for the success of the Honolulu Symphony Orchestra is given to Fritz Hart, who left the podium of the Melbourne Symphony in Australia fourteen years ago to assume the direction of the Honolulu orchestra.

A Valuable Influx

The current symphony season in the Territory is regarded by music lovers there as the most successful and brilliant in the Orchestra's career. This has been due to some extent to the influx of artists from the mainland, most of them in the uniforms of the American armed



FRITZ HART, F.R.C.M., REHEARSES THE HONOLULU SYMPHONY ORCHESTRA FOR ONE OF ITS 1944-45 CONCERTS

The Honolulu Symphony Orchestra, conducted by Fritz Hart, is Honolulu's outstanding musical organization. Organized as long ago as 1904, it has functioned continuously since that time, except for the years of the first World War. Mr. Hart has conducted the orchestra since 1932. A Londoner and Fellow of the Royal College of Music there, he spent more than twenty years in Australia, where he was conductor of the Melbourne Symphony Orchestra and director of the Melbourne Conservatorium of Music, with which Dame Nellie Melba was connected. He is a composer of note, having more than two hundred songs, eighteen operas, chamber music, and works for chorus to his credit. The past season of six concerts was the most successful in the history of the orchestra, each concert being completely sold out two days after tickets were placed on sale. At least half the audience consisted of men serving in the armed forces.

"FORWARD MARCH WITH MUSIC"

Chopin As a Teacher of Pianoforte

The Great Master Taught Regularly Four and Five Hours Daily

by Maurice Dumesnil

Concert Pianist, Conductor, and Author



CHOPIN AT HIS PRIME

This portrait by the Dutch-born French painter, Ary Sheffer, is generally looked upon as a picture of the master at the height of his career.

WHEN PEACE shines again upon the world and European travel is resumed, musically inclined tourists will once more seek recollections of their favorite masters among the landmarks where they lived, worked, and died. Many of these sites undoubtedly will bear deep scars; others have been demolished. Even Beethoven's house at Bonn is said to have been destroyed. But since Paris has been spared, it will continue to attract the countless admirers of Frédéric Chopin; for it was in Paris that Chopin spent the second half of his brief life, created his immortal masterpieces, and taught piano. Most of the buildings which were the silent witnesses of his career are still standing; at No. 27 Boulevard Poissonnière where he occupied a fifth floor apartment upon his arrival from Poland, the only architectural change is a little theater installed on the ground floor some fifty years ago and called "Parisiana"; now it is used as a moving picture house. Only two or three blocks away there is the Cité Bergère where Chopin resided for a short time at No. 1. Nothing remains of the two villas which he and George Sand occupied on Rue Pigalle; but behind the Madeleine, at No. 5 Rue Tronchet, there is a novelty store. This was Chopin's apartment in 1839; and those entering it may well evoke the memory of the time when the front part formed the studio where the master greeted his selected friends and taught pupils belonging to the aristocracy of talent, birth, or wealth.

On the lower slopes of Montmartre, opening on Rue Taitbout between the streets of Saint Lazare and Saint Georges, there is the Square d'Orléans; this is probably the best preserved, the most fascinating of all landmarks. As one enters the courtyard, so picturesque with its tall, old-fashioned apartment buildings, one can fancy the dreamy shadow of Chopin and the sturdier silhouette of George Sand as they crossed the yard amidst the shrubbery and the flowers. Their

respective dwellings were at numbers five and nine. Here nothing has been altered, the past lingers, and Time takes us back one hundred years.

By a curious coincidence, both of the great composers who precipitated such a tremendous evolution in the art of pianistic writing, Chopin (1810-1849) and Debussy (1862-1918), at one time thought of publishing a "Pianoforte Method." It is regrettable that these projects never materialized, for both might thus have provided us with many precious interpretative clues. Tradition, however, has made up for part of the loss, and when handed down through direct channels it is of inestimable value.

A Much-Sought Teacher

Considering the phenomenal popularity which Chopin's music has now reached, it seems unbelievable that during his lifetime it should have failed to secure for him a decent income. Still such was the case, and were it not for the lessons which Chopin gave at the reasonably high fee of twenty francs he might have known poverty, or given up music altogether. It was Prince Valentin Radziwill who was responsible for Chopin's pedagogic success. One day as the latter strolled along the boulevards, his mind troubled over financial problems, the Prince stopped him, inquired about his life, and upon hearing of the young musician's difficulties, took him to a musicale given in the salons of a wealthy and titled family. From then on Chopin's worries were over; the doors of cosmopolitan society opened themselves wide and requests for lessons came in ever-growing numbers. To these lessons Chopin devoted four or five hours every day and his students were divided into two categories: the professionals, and the amateurs. Several of the former have brought to us many interesting and instructive recollections; George Mathias, for instance, who studied with Chopin from 1839 to 1844 and became professor at the Conservatoire National de Paris, gave to Isidor Philipp this enlightening description of his master:

"I remember Chopin very well, his somewhat reluctant, hesitating demeanor, his gracious, almost feminine attitude, his air of supreme distinction, his shoulders raised and slightly padded, in true Polish fashion. I see Chopin standing with his back to the fire place, I see his face with its delicate features of a pure design, his small, clear eyes always shining and transparent, his mouth opened upon glistening teeth, his smile which had a charm that defied analysis; how perfectly he was the man of his music! I remember Chopin during a lesson, his 'very good, my angel' when it went well, and his hands grasping his hair when it went badly. Once he even broke a chair in front of me; it was one of those chairs with rush bottom seat, such as one still saw in many artists' studios.

"Chopin's words were as eloquent as his music, and he remained a poet whilst giving a lesson. I remember a word of his as I reached a certain spot in Weber's A-flat major Sonata: 'An angel passes in the sky . . .' As to his famous *rubato*, it was comparable to the way in which an orator accelerates or slows up his diction, raises or lowers his voice according to the meaning and expression of certain phases of his speech. The *rubato* is a *shading of motion*; in it there is anticipa-

tion and retard, agitation and calm; but how discriminating one must be in its use, and how often do we hear it abused! When we hear music by Chopin, we are too frequently disturbed by an excessive application of this *rubato*, put in the wrong places at the wrong time. This is a widespread defect among amateurs and, it must be said, among many artists as well. Have you seen, in the amusement parks, those mirrors which reflect your face completely distorted? Musically speaking, an exaggerated *rubato* is like that!

"Another important point: Chopin often asked that there should be a strict maintenance of the tempo in the accompaniment played by one hand, while the other hand playing the melody may indulge in a freedom of expression extending to a slight alteration of the tempo. This is quite feasible: it is a question of *compensations* which re-establish the balance. In Weber's music, for instance, Chopin recommended that way of playing, and he often exacted it from pupils who played the A-flat major Sonata, or the *Concertstück!*"

Chopin's Hand Position

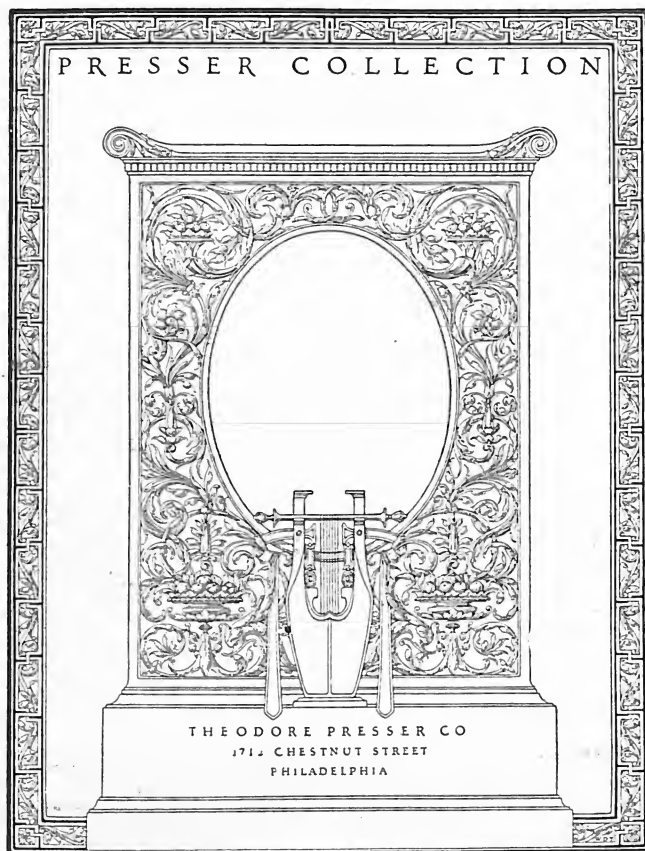
Chopin showed great concern regarding a good position of the hand, and the refinement of the touch. He advised his students to begin their daily practice by playing the B major scale, and in order to give the hand a favorable and graceful position it had to be dropped lightly and naturally upon the keys, with an ensuing firm pressure of the fingers on the notes E, F-sharp, G-sharp, A-sharp, and B. The playing of the scale would follow, *legato*, *non-legato* or *detached*, *staccato* and *light*; *forte* and *piano*; slowly at first, then more rapidly, until the execution became smooth, delicate and "pearly," though without being superficial. Often he made the students play scales with accents on every third or fourth note, and they were never allowed to play fast *too soon*.

Chopin gave his lessons with the conviction and faith of an apostle. In order to make a pupil love and understand music, he gave the best of himself and of his genius; but repeated mistakes or incomprehension sometimes irritated him, and despite his great politeness there were stormy lessons now and then. Still, he was adored by his students.

A question which arises today as it did then is the following: how long should one practice every day? According to Chopin it ought not to exceed three hours. He contended that after such a period of sustained concentration it would be impossible to continue with an alert mind.

As for dynamics, tone coloring, variety of attacks, Chopin was most exacting. In *cantilena* passages, or in *grupetti* and ornaments, he advised his pupils to take the great singers as a model and to apply on the keyboard the expressive principles of the *bel canto*.

Chopin's ideas concerning that nightmare of all pianists: the passing under of the thumb, shocked the virtuosi of the old school, including Kalkbrenner who did not mince words when expressing his disapproval of the innovations. Kalkbrenner failed to understand that when Chopin overthrew the conventional rules of fingering and authorized such liberties as the passing of the thumb under the fifth finger (Scherzo No. 2; Etude Op. 25, No. 11), he opened new horizons in



MR. WALTER TEAGUE'S FAMOUS DESIGN FOR THE PRESSER COLLECTION

NOW that the White House has a new tenant who is a musician and a pianist, the beautiful instruments in the presidential home will be something more than "scenery." Mr. Truman is the first president since Thomas Jefferson to evince practical musical ability. True, some of the other chief executives had dabbled in music in their youthful days, but President Truman finds music one of the great joys in his busy life. He is particularly fond of Chopin.

The new piano installed in the Library of the White House is a Steinway with a most unusual case designed by Walter Dorwin Teague. The piano was originally created for the Federal Building at the New York World's Fair.

Mr. Teague was born in Decatur, Indiana, December 18,

A Teague Designed Piano in the White House

1883, and studied art at the Art Students League, New York. His services as a designer have been employed by many of the great American industries and he has received numerous awards from distinguished organizations. Some twenty years ago, the Theodore Presser Co., wanting the very

best possible design for the Presser Collection of Musical Classics, employed Mr. Teague to make the design which is presented herewith. For beauty, classic grace, performance, and practicability it will stand for decades as one of the finest of all music cover designs.



piano technic and in fact perfected and improved it perhaps more than Liszt himself ever did. However, Chopin constantly recommended that these "distorted" fingerings should be used with utmost flexibility and with the help of a lateral motion of the wrist: thus the hand deviated slightly when the passing occurred, accompanying and facilitating the process. Coupled with a complete relaxation of the arm and elbow, this produced a smoothness, an evenness comparable to a *glissando*.

A Standard Diet

There is little change in pianistic diet since Chopin's days, and most contemporary teachers still prescribe the same list of *Etudes* as he did, at least to their serious students, those with a progressive mind and enough patience to carry on their work gradually, carefully, and profitably: Clementi, Cramer, Czerny, Chopin; and of course, Bach and the "Well-Tempered Clavichord."

Chopin treated each pupil individually and never enforced any general rules. If anyone showed marked personality, he would say: "I do not play this as you do, but do not change your own way, for it is good." To another whose playing sounded mechanical, he remarked: "Please . . . won't you put your whole soul

into this?" An all-around study of music, including solfeggio, harmony, and the performance of chamber music, was also recommended by him, as well as the use of a good and properly tuned piano. Here too, times have not changed, for since the advent of Debussy and the necessity of producing an increasing variety of tone coloring, the need for instruments with perfect pitch and action is greater than it ever has been before.

If Chopin came back it is likely that he would reject the half hour lessons which prevail in most conservatories and music schools in the United States. On principle his lessons lasted sixty minutes, but he often became so involved that the time extended to two or three hours.

All exaggerations were sharply criticized by Chopin. If he said: "He, or she cannot play two notes *legato*," one knew that it was about the most severe judgment he could formulate on a pianist. He demanded a strict adherence to the rhythm, and hated sentimentality or dragging. Once as a pianist indulged in anticipated basses and never-ending retards in the interpretation of one of the "Ballades," Chopin leaned toward him: "Please, will you not *sit down*? . . ."

According to some of his students, Chopin seldom played during the lessons and limited himself to verbal

advice; but others claimed that he often interrupted them in order to give an example on the upright piano which stood by the side of the grand which his pupils used.

Chopin displayed consummate skill in pedaling, and he took great pains to educate his disciples in that direction. He was seldom satisfied and repeated often, "an adequate use of the pedals is a study for a lifetime."

Before closing we might mention one point which remains of actuality. The age in which we are living is one of hurry, of "short cuts," of "basic" education, of improvisation trying to substitute for rational development along sensible, long-tried methods. For the latter, it must be repeated and emphasized, *there can be no substitutes*. How would Chopin react to the feverish rush of today? I can find no better conclusion than his own words:

"In piano playing, the ultimate achievement is *simplicity*. In order to reach this supreme goal one must work very hard, even *immensely*. Whoever attempts to conquer this aim at once or in a short time will never succeed, for it is impossible to *begin by the end*. But once it is reached, simplicity will come forth and stand out in all its charm, because it is the highest attainment in Art."

TECHNIC in relation to the hand requires but a simple understanding of the muscular makeup of the hand and the relationship of these muscles to the hand bones and finger phalanges. A casual glance at prevalent drawings of this muscular phenomena reveals two main branches of tendons, or fibrous chords, running from the nail joints to the forearm and joining their respective muscles at this juncture. The flexor tendons, those situated on the under side of the hand, are mainly responsible for the finger's down movement. The extensor tendons, those located on the back of the hand, chiefly promote the finger's up movement. Both sets of tendons when accurately guided to cooperate as prime mover, the motivating muscles, and antagonist, the opposing muscles, interchangeably produce controlled action; and it needs but this general explanation concerning the function of the finger and hand tendons and their muscles to appreciate the following pertinent exercises.

Building a Hand Arch

A most effective method of building an arch for the hand at the knuckles is that of intelligently laying a technical foundation on a table before exercise at the piano keyboard has been seriously pursued, for the initial control of the hand should be gained through experience with shifting tensions in conjunction with the finger and hand tendons. Substituting exterior finger pressure at any joint where it is lacking promotes greater activity of the prime mover with the desired flexible action on the part of the antagonist. This is best attained by experimenting with each finger and its respective joints as follows:

1. With the elbow taking a forward position permit the right forearm an absolutely relaxed condition on a table.

2. Assume playing position with the hand and fingers of this arm, holding the wrist in easy contact with the table's surface.

3. While each knuckle, in turn, is being slightly exerted upwards through its own muscular agency, place sufficient outside pressure downwards above this joint—a very little pressure will suffice at first—by means of a finger of the unemployed hand until the knuckle in each case will set into a natural, slightly elevated position as exemplified in Ex. 1, in connection with the second finger.

4. Reverse the above procedure by placing pressure beneath each knuckle joint.

5. Once the aforesaid weaknesses have been overcome in relation to the knuckle joint, strengthen the flexor tendons of either phalangeal, or finger joint, in its descent, with diligent exercise placing pressure beneath the finger joint selected, while the finger as a whole strikes the table firmly and energetically.

6. Reverse the *modus operandi* and strengthen the extensor muscles in association with any joint showing weakness as the individual finger is being lifted.

7. Do the same with two joints, and finally all three joints simultaneously until a smooth, balanced curve can be maintained in each of the finger's descending and ascending movements.

8. Exercise the thumb in its vertical movements by applying pressure above or below its two joints—in the latter case holding the tip of the thumb and fingers on the edge of the table to make room for applied exterior pressure beneath the joints.

9. Experiment with the left hand in a similar manner.

Once the shifting tensions have been controlled in both species of movement, the pianist is definitely on the right track and can be assured that every second employed in exercise will bear fruit without the necessity of making erroneous habits of touch and tone at the piano.

Correcting Double-Joint Trouble

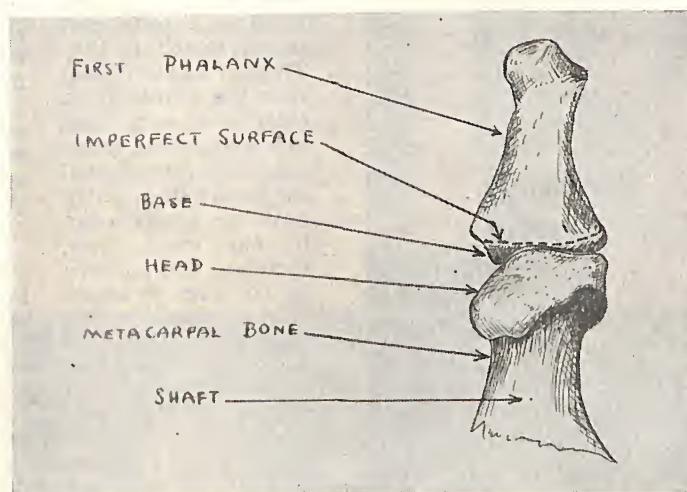
This condition is common with many prom-

Helpful Exercises For the Pianist's Hand

by Harold S. Packer



EX. I AN ELEVATED KNUCKLE



EX. II A DOUBLE JOINT EXPOSED



EX. III AN EFFICIENT EXERCISE

ising pianists and often results in a cramped thumb at the metacarpal, or first joint of the thumb, weakness at the mid joint of the fourth finger and elsewhere. A normal condition of a finger joint requires concave and convex bone surfaces forming the head of one bone and the base of the other respectively, within which these adjoining bones fit and stay in place. Double-joint trouble, or hyper extension, is caused through the juxtaposition of two concave bone surfaces, therefore the finger when extended to any degree slips out of some joint. In Ex. 2 are shown normal and abnormal conditions of the thumb. To remedy this fault, there remains but one thing to do namely, to strengthen the muscles around the faulty joint as enumerated graphically below.

1. Keep the arm at rest as detailed in the previous exercise.

2. Place pressure gently against the weakness in front, on both sides of the first joint of the thumb and push out muscularly with the same until equilibrium of the joint has been reached through flexibly solidified tension; then exercise the thumb under consistent tension in a vertical manner while it is being extended and contracted like the opening and closing of a fan.

3. When the midjoint of the fourth finger has this tendency to hyper extension apply pressure downwards on each side of the joint above the finger until the joint will stay in place while the finger is being exercised. Once muscular tissue will hold the bone surfaces together this firmness will substitute for the lack of one convex bone surface.

In a similar fashion any double joint can be materially improved through anatomical study and the application of timely muscular formation as exercising is being done. Hours upon hours of ordinary practice will not overcome an abnormal condition of this kind which results in faulty movements and partial or almost complete disability unless diagnosed and immediately corrected.

Strengthening the Fifth Finger

Possibly there can be no better explanation for fifth finger weakness than that the entire bone and muscle formation of this finger inclines to flabbiness. This is due to the rotary or loose condition of the hand bones of the fourth and fifth fingers of which the knuckle in each case is the head. This sloping weakness can be strengthened by scientific exercise as delineated in the following:

1. Let the arm rest on the table as previously outlined.

2. Raise the hand until it is at right angles with the forearm.

3. Keep the knuckle bone of this finger back in place on a straight line with the other knuckle bones. (Continued on Page 412)

Making Practice a Game

Did You Ever Try to Teach a Child Before It Was Five Years of Age?

by Berniece Foster Burdick

IN THE PROCESS of getting my two small children to practice their music lessons, I learned more than they. I learned about human nature, they learned about music—I hope. Yes, they did learn music, because they play the piano very creditably for youngsters five years and six and one-half years of age, respectively. And I learned human nature because I learned how to get them to do it regularly and “like it.”

The fact that they enjoy music has been the foundation upon which all of their study has been directed. Each child started practicing before he was five; and that is very young to hold the interest. So I had to devise all sorts of ways to let the child feel the thrill of mastering something. We went to the piano numerous times during the day to play the “little piece”; we did it as sort of a game, an appreciation of music. Often we worked in other little appreciations too. I played and the child sang; or we played the little piece at different places on the piano. At five or a few months younger those little fingers are stiff and awkward, and they are inaccurate. It took the younger child about three weeks before he was able to go to the piano himself and play Middle-C eight times alternately with each hand in such a way that he could sing “Left, Right,” to the tones he played. But the point is, that when he could find the note by himself and do it, he was just as thrilled as I. And inasmuch as he was under five he was not in the least bored with his numerous efforts in music making.

The mistakes made in handling my children in this matter of practice are so numerous that I am ashamed to own them. But we just back up and start over again on some new approach, and I guess the mistakes are my means of learning. With the older child, the little girl, I tried to force her to stay at the piano against

her will. Maybe she was tired; maybe it was hot; maybe her friends were playing. Gradually I learned better. It might be that her unusual interest in music was the only thing which carried us through those months of unhappy experimenting.

I have had to learn to maintain a poise which does not nag, does not force, does not get irritable. One of the first laws of learning is the law of readiness; and my child is not ready to learn to play if he is hampered by any of these.



“THIS NOTE IS A”

Photo by Lloyd

A charming English photograph of musical child life

enough that the child can play a half dozen pieces, it is easy to make the practice time interesting. We usually play the new piece a given number of times, say three; but if the child can play it without errors the first time or the second, he will be excused from playing it any more that practice period. When he can play it alone without any errors while I sit across the

room, it is put on the list of review pieces. Sometimes there will be two or three to be practiced each day which are not on that list. It has been found that the small child would rather bring variety to his practice time that way than to play one piece continuously for ten to fifteen minutes. Then too, the list of review pieces helps to bring spice to our practicing too. It is really hard work to sit and struggle with a little piece that one cannot play accurately. But give that piece a little zest with a beloved melody one can do well, and it brings a sparkle to the eye and a willingness to tackle another one which is not so well mastered.

The Repertoire Grows

Within six months the little daughter's repertoire was so large she could play for fifteen minutes on pieces she had mastered. I felt it necessary to keep her familiar with them, for a little child forgets very quickly unless the work is reviewed. So we established a time during the day when the child played the “review work”; this was not supervised. The little daughter had a paper and pencil on the piano. For each piece she played correctly she put down a mark; for each one she played with a mistake she put a zero. At the end of the practice period she brought the report to me. We always rejoiced over the number of marks she got and hoped for fewer zeros the following day.

In no time she was going to the piano to play the little melodies she loved; and before long, she was playing by ear the songs we sang. When her friends came in to play, she taught them to play by note and by ear. Music came from her spontaneously; she played her little melodies all over the keyboard, just as an experiment. Before she was six she was making little compositions, simple little affairs, and singing little catch phrases with them. The piano had become a tool to her as a means of expression.

I rejoice that I had learned enough about human nature to give her that experience. And that is what it was, just loving and enjoying music together, and loving each other a lot.

When school started we had to modify her practice considerably. Because of her desire to be with other children and to have free time, we dropped one practice period entirely. But we practice regularly fifteen minutes every morning before school. It is just as much a part of the day's activities as is eating breakfast.

At present the little boy does not have a large enough repertoire to require that his second practice period a day be formal. At my suggestion he jumps up on the stool to play a piece I might name, or he plays for his Daddy when his Daddy comes home.

Even Whistling Helps

The little boy's case has been particularly interesting because originally we did not think he was musical. But now we know better. We know that continual responses to music, attempts to make music, little appreciation exercises of music, have brought out his latent music qualities, and he loves it. He does not sing as nicely as his sister, but he whistles and he goes about the house whistling the little melodies he plays. He has begun to experiment in playing the pieces in different positions on the keyboard. *Merrily We Roll Along* was the first piece he tried to play by ear, and his sister had to help him.

The joke of it all is that I am not musical myself and cannot play two bars by ear. But once upon a time I was a public school teacher. I learned how to teach children; and I resolved that mine should have the opportunity to develop every latent ability they had, music included. And behold, they are musical! I just observed the same principles that would hold good in a classroom were I teaching reading. It has been a grand experiment! I have had to analyze my methods very severely; I have had to apply the laws of learning in a way different from that which I had ever done before. Above all, I have had to gain perspective, the grandest thing that could have happened to me!

There is no reason why music study should ever be looked upon as labor. We will get far more from it by making it a game. Let us heed the wisdom of Milton who in 1644 wrote: “There be delights, there be recreations and jolly pastimes that will fetch the day about from sun to sun, and rack the tedious year as in a delightful dream.”

THE ENTIRE QUESTION of program building may be found to center around one precaution—avoid monotony, dullness, and boredom. It is possible to assemble a program of the finest works by the finest masters, that would send the most zealous music-lover to sleep by its sheer monotony! Hence, the first test of a good program is not a mere assemblage of 'names.' Neither, quite obviously, is a really good program built by avoiding names of standard repertory and trying to be 'different.' In a word, names for their own sake, mean very little when the actual business of making and hearing music begins. And that, of course, is the test. A program that reads very well in the printed list and that contains all the approved composers may prove to have 'something the matter with it' when it sounds forth in the hall. It is the duty of the good conductor to detect what that 'something' is—before the performance!

Contrast of Mood

"The clever program-builder will be careful to avoid sameness in key in compositions to be included on one program. Nothing wears down audience interest so much as listening to the same tonal color in several works. Similarly, he avoids sameness of mood, of orchestral color, of general harmonic scheme or 'school.' Often he may have to rule out compositions that are actually favorites of his own, but the interest and variety of the program as a whole must remain the first consideration. Thus, unless a conductor were assembling an all-modern-French program, he would be most unwise to open his list of offerings with Debussy and to close it with Dukas—regardless of his feelings for either composer. The exception seems to be Beethoven, whose works reveal all moods, all colors, all paces, and whose inclusion in any program ensures desirable variety.

"Just as the young instrumentalist works up a repertory, the young conductor familiarizes himself with a number of selections that form the backbone of any symphonic organization and that provide a nucleus around which his own programs can be developed. This 'Bible of conducting' includes all the Beethoven symphonies, perhaps three Haydn, three Mozart, one each of Mendelssohn, Schubert, and Schumann, all the Brahms, a few Tchaikovsky works, and one or two modern selections—perhaps the César Franck in D-minor, or something of Debussy. From among these, then, he chooses the particular works that have special appeal for him and 'specializes' on those. And always, it is hardly necessary to add, he enlarges his list and his intimate knowledge of scores. The ideal conductor, of course, is one who prepares interesting programs and presents them perfectly. In actual practice,

however, we often find that a truly great conductor wins less acclaim than his performances warrant because his programs are uninteresting—just as we sometimes find a mediocre conductor winning popularity simply because he can be depended upon to give rich, varied, interesting, exciting fare!

The Program Comes First

"The young conductor, I think, is likely to build his programs from those works that he either likes best or performs best. That system does not make for a sound program! It should be approached from the opposite direction. The wise conductor outlines his selections from the point of view of a good, varied, interesting program. He sets down a number from this age, from this 'school'; a number in one key; in a given mood. Then he weighs and balances what he has, juggling

and altering and adjusting, until he has a varied, colorful program. It is of comparative unimportance whether he himself knows these works best; if necessary, he can learn them especially for the sake of the program in question. But the program must come first!

"Naturally, the constant need for investigating and mastering new music makes it imperative for the conductor to read scores as fluently as he reads the page of a newspaper. Now, the reading of an orchestral score requires careful and attentive development. The 'trick' about it—if such a term may be applied at all—is to take in larger spaces of writing than is required for any one instrument. The entire page of a score may cover one or two measures; but those measures will give the trained reader full documentation as to how the complete orchestral effect shall sound. Thus, the conductor must early learn (Continued on Page 410)

Hints for the Young Conductor

A Conference with

Frank J. Black

Distinguished American Conductor and Composer
Musical Director, National Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY ALLISON PAGET

Frank Black, one of the most gifted and versatile of American conductors, has had a large share in developing and maintaining high standards of orchestra consciousness in the general public. As Musical Director of NBC, and conductor of the Cities Service Program as well as numerous other musical hours, Dr. Black shoulders the double responsibility of vouching for musical integrity and seeing that the public gets what it wants. That the two "musts" coincide is due in no small degree to Dr. Black himself. He believes that the building of interesting programs is one of the most important requisites in the background of the ambitious young conductor. THE ETUDE has asked Dr. Black to outline his views on the making of good programs, and the skills required in forming a sufficient familiarity with music to assure success in this field.

—EDITOR'S NOTE.



A CONDUCTOR'S MOODS
Dr. Frank Black on the podium.

BERLIOZ: Harold in Italy (Symphony with Viola Obligato), Opus 16; The Boston Symphony Orchestra, with William Primrose (viola), conducted by Serge Koussevitzky. Victor set 989.

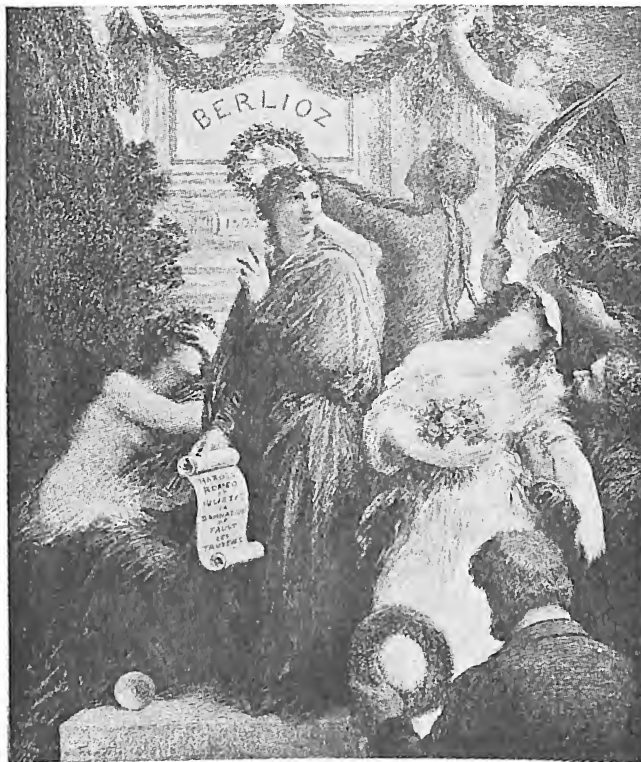
Of the several albums recorded since the ban, this seems to us the most interesting and worth while. It is decidedly off the beaten track and it gives us a fine performance of a Berlioz work which has long been desired in a recording. Berlioz was in his day a daring individual, a musician who was regarded by some of his own people as mad. He dared to be a Romanticist at a time when the French musicians around him were untouched by romanticism. Had he been a writer, he would have had plenty of friendly company, but as a romantic musician he was French Romanticism's sole representative in the field. The case of Berlioz has never been completely closed; writers to this day dispute each other over his merits. As a romanticist Berlioz differed from others in that beneath his Gallic flamboyancy he retained a classic sternness. His abilities as an orchestrator have long been discussed, but his gift as a melodist is seldom spoken of. Yet, he knew how to write good tunes and also how to exploit them. Moreover, he knew how to write tunes which achieved his purpose, to realize his flair for virtuosity and effect. An example of his gift for melody is found in the *Theme of Harold*, heard at the opening of this work. It is a romantic melody, one filled with poetic sentiment, which more often than not loses its beauty because the player sentimentalizes it. Fortunately for the listener of this set, Mr. Primrose does not render it in this manner, nor does Mr. Koussevitzky linger unduly over its sweetness. There is classic strength in this opening movement, which is one of Berlioz's most imposing symphonic utterances, and both the violist and the conductor are cognizant of this fact.

It is curious that "Harold in Italy" has never attained the popularity of the composer's "Symphonie Fantastique." It is a more uniform and better executed work than the latter. It is not a concerto, as some people think, but a symphony with a viola obbligato. Berlioz lived in Italy for a time after winning the Prix de Rome in 1831. There he loved to wander in the countryside, fraternize with villagers, make music, and dance with them. Later, he decided to write this symphony based on his wanderings in the Abruzzi. Since he was depicting personal experiences in music, he undoubtedly used the viola to represent himself. He has told us that this instrument was introduced as "a sort of melancholic dreamer, in the style of Byron's *Childe Harold*, hence the title of the symphony, 'Harold in Italy'." But, except for this title, there is nothing in Berlioz's program that remotely resembles Byron's poem.

In this work, as in the "Symphonie Fantastique," we find Berlioz putting himself into the music. He also adopts a similar style of writing, in his use of the "fixed idea" or recurrent theme. But the "fixed idea" is far better employed in "Harold in Italy" than in the other work. The brief inscriptions at the head of each movement are the only program indications the composer gave us, but some writers since have comprised some spurious details. The inscriptions are (1) *Harold in the Mountains*; *Scenes of Melancholy and Joy*; (2) *March of the Pilgrims Singing Their Evening Hymn*; (3) *Serenade of a Mountaineer of the Abruzzi to his Mistress*; (4) *Orgy of Brigands*; *Recollections of the Preceding Scenes*.

Mr. Koussevitzky has long had a fondness for this score. His performance therefore is one on which he has spent time and care. To our way of thinking, he is a worthy spokesman for its cause, and in obtaining the services of Mr. Primrose for the viola part he has assured himself of an ideal soloist; for no one could

Some Recent Orchestral Recordings



A MEMORIAL TO BERLIOZ
By M. Fantin-Latour

by Peter Hugh Reed

possibly imagine a more self-effacing, yet artistically convincing exploitation of the viola part than Mr. Primrose provides. As a recording, this set compares with the best of The Boston Symphony.

Beethoven: Symphony No. 7 in A major, Opus 92; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 557.

Brahms: Symphony No. 4 in E minor, Opus 98; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 567.

There is considerable difference in the sound of The Philadelphia Orchestra in these sets compared to previous recordings. The reproduction is more brilliant with an intensification of high frequencies which may prove difficult for some listeners who do not have a high tone control on their machines which allows for proper adjustment. Since these recordings, when re-

produced under the right circumstances, are splendidly realistic with a tonal liveness and "bounce" not heretofore found in orchestral recordings, some effort to get them to sound as one wishes on his own outfit is worth the trouble. A filtering needle, the Victor Red Seal or Columbia Masterwork needle, or a good (not cheap) semipermanent may well turn the trick. Columbia has extended its dynamic range in these and other new symphonic recordings on the *fortissimo* side but the *pianissimo* qualities of its reproduction are still far from satisfactory.

Ormandy gives a better performance of the Brahms "Fourth" than of the Beethoven "Seventh." In the latter work he is still challenged by the famous Toscanini set, in which the noted Italian evidences more imaginative artistry and rhythmic stability. Mr. Ormandy has a tendency toward retarding at the end of phrases which is disturbing to the continuity of a movement. His playing of the opening movement of the Brahms is a case in point. No one, however, in our estimation, has given us on records a more vital reading of the *Scherzo* of this work. There is admirable authority in Ormandy's drive and fine control of the orchestral forces, but in some respects it is too militant and unyielding. It is the realism of the recording which sets his performances above all others, rather than any explicit factors of interpretation. The Weingartner performance of the Brahms "Fourth" is a better and more consistent exposition of the score, particularly in the opening and closing movements, and the late Dalmation brings more enkindling warmth to his reading of the *Andante*. Those who like realistic reproduction will welcome these sets, which even though definitely challenged from the interpretative standpoint nonetheless remain impelling performances of both works.

Tchaikovsky: Symphony No. 6 in B minor, Opus 74 (*Pathétique*); The Philharmonic-Symphony Orchestra of New York, conducted by Artur Rodzinski. Columbia set 558.

Mozart: Symphony in C major (*Jupiter*), K. 551; The Philharmonic-Symphony Orchestra of New York, conducted by Bruno Walter. Columbia set 565.

Stravinsky: *Scenes de Ballet*; The Philharmonic-Symphony Orchestra of New York, conducted by Igor Stravinsky. Columbia set X-245.

In the Tchaikovsky and the Stravinsky, the sound of the Philharmonic Orchestra is more natural than we have ever heard it previously on records. In the Mozart there is a gauntness of tonal quality, a lack of beauty in sound, which is hardly favorable to the composer. One suspects that the orchestra was reduced in size for the Mozart and the set-up for recording unchanged; subsequent experiments of this kind will probably find Columbia more successful in its reproduction. The pleasure in sound attained from the Tchaikovsky and Stravinsky, where there is less evidences of the over-brilliance of the Philadelphia recordings, cannot be underrated. Such instrumental clarity and balance is a point in the favor of any orchestral recordings.

Bruno Walter's latest rendition of the Mozart on records is, in many ways, a more admirable one than his earlier one with the Vienna Philharmonic. There is less loitering over phrases for interpretative effects. It is unfortunate for this reason that the orchestral tone lacks the warmth and beauty of sound heard in the Vienna set. Perhaps some may feel that the strength of the "Jupiter" can stand the test of such reproduction. Furthermore, it should be noted that this recording has a clarity and cleanliness to it not apparent in the Beecham set, which alone challenges it as an interpretation. But only on one score does Walter excel the noted Englishman and that is in his more animated performance of the *Minuet*. In the other moments one finds Walter's lack of rhythmic firmness fails to achieve the majesty of Beecham. In (Continued on Page 405)

RECORDS

"FORWARD MARCH WITH MUSIC"

"THE TECHNIQUE OF CHORAL COMPOSITION." By Archibald T. Davison. Pages, 206. Price, \$3.00. Publisher, Harvard University Press.

No book could be more enthusiastically welcomed by those interested in writing for chorus than Dr. Davison's recent work, as we cannot think of a higher authority on this subject in our country. The scores of musical examples illustrating the text are extremely valuable.

Dr. Davison has a singular analytical mind and the teacher's gift for pointing out the essentials. Since 1909 he has been on the faculty of Harvard University and now holds a chair as James Edward Ditson Professor of Music. This book will long remain the authority upon this subject, which more and more is gaining the attention of composers.

OLD VIENNA

"ONCE IN VIENNA." By Vicki Baum. Pages, 192. Price, \$2.50. Publishers, Didier.

Vicki Baum won fame and fortune through "Grand Hotel," written while she lived in Vienna and before she sought refuge in America at the beginning of the war. She wrote other novels of the same type in her home city, and this one centers around the Vienna Conservatory, with a tempestuous tenor-teacher as the hero. It is gay, glamorous, and ardent, and will please thousands interested in fiction with a musical background.

LET THE PEOPLE SING

"FRANK DAMROSCH." By Lucy Poate Stebbins and Richard Poate Stebbins. Pages, 273. Price, \$3.00. Publishers, Duke University Press.

It is very gratifying to acknowledge the receipt of this book about the lesser known of the two sons of



Leopold Damrosch

Dr. Leopold Damrosch. Walter Damrosch, by nature of his undertakings, has reached a far wider audience than his brother, who devoted his life largely to music education and to choral conducting. Frank Damrosch disliked publicity and condoned only that which was

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

necessary for the proper business promotion of his undertakings. His faithful and unselfish loyalty to his ideals provided a very substantial basis for his splendid organizations. For years he enjoyed the devoted friendship and support of Andrew Carnegie, who had a high regard for his ability as a choral conductor. In 1873 he founded the New York Oratorio Society, the first president of which was Dr. John Cooke, an Episcopalian clergyman.

Dr. Frank Damrosch was a man of extraordinary initiative, who founded many of the important musical movements in New York during his lifetime. In 1905, with the assistance of his patron, James Loeb, he established the Institute of Musical Art, which is now affiliated with the Juilliard Graduate School.

The biography is a very skillful piece of writing, revealing expert knowledge of the field. It includes a family tree of the Damrosch family as well as several interesting sketches and photographs.

A MEMORABLE MUSICOLOGIST

"MUSICAL ARTICLES FROM THE ENCYCLOPAEDIA BRITANNICA." By Donald Francis Tovey. Pages, 251. Price, \$4.00. Publisher, Oxford University Press.

"ESSAYS IN MUSICAL ANALYSIS—CHAMBER MUSIC." By Donald Francis Tovey. Pages, 217. Price, \$4.00. Publisher, Oxford University Press.

The contributions of Donald Francis Tovey to the literature about music are notable not merely for their volume, but for the author's extremely clear and understandable style, together with his scholarly and reserved dependability. Dr. Tovey, who died in 1940, was formerly Reid Professor of Music at Edinburgh University. In 1910 Dr. Tovey was invited to write a series of articles upon musical subjects for the "Encyclopaedia Britannica." These twenty-eight articles, with their subsequent revisions and corrections, form a very comprehensive and important outline of the art of music from a historical and theoretical standpoint. They are now collected and published in book form.

During the course of his industrious life, Dr. Tovey made very detailed and graphic analyses of the Classics, Symphonies, Concertos, Illustrative Music, Vocal Music, and so forth. "Essays in Musical Analysis" now includes his elucidating observations upon Chamber Music, in which representative works of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, and Brahms are ably discussed. Dr. Tovey's

expository style is shown in the following quotation from his observations upon the Chopin "Études."

"With the development of the pianoforte the problem of Étude-writing took a formidable shape; and no great composer systematically attempted an artistic solution of it from the death of Bach until Chopin grappled with it and won a grand victory. Mozart, it is true, wrote pianoforte sonatas for his pupils (some of which he himself noted in his own catalogue of his works-as 'für einen Anfänger'), but, for one thing, they were sonatas first and Études only in a very remote secondary way, and for another thing, most of them fall within a single period of three years during which his best energies were engaged in dramatic works such as 'Thamos,' and those two colossal operas, 'Idomeneo' and 'Die Entführung.' Chopin was the first and has so far remained the only great artist who put a true poet's best work into compositions that are specifically Études, not compositions essentially in some independent large classical form and incidentally called Études because they happen to present clear types of instrumental difficulties. Beethoven's knowledge of the pianoforte was unfathomable, but he wrote no Études, though his sketch-books contain many 'exercises' (Übungen—mechanical formulas of instrumental difficulties—to be carefully distinguished from Studien or Études—works of art founded on types of instrumental difficulties), and he took a deep and critical interest in the works of Czerny and Cramer. Schumann, again, calls his grandest set of variations 'Études Symphoniques,' and the variation-form is exceedingly favorable to the exposition of typical instrumental resources; but here also the work is variations first and Études afterwards. Schumann's remaining work in this field is his two delightful collections of transcriptions from Paganini's 'Violin Caprices.'"

Both books have been ably edited by Hubert J. Foss.

WHAT IS MUSIC?

"THE APPRECIATION OF MUSIC." By Roy Dickinson Welch. Pages, 216. Price, \$3.00. Publishers, Harper & Brothers.

The professor of music at Princeton University presents a revised version of one of his former books. Well schooled at the University of Michigan and at Vienna and Munich, Mr. Welch approaches his subject with authority, but not without a popular appeal which presents the main facts of musical understanding (insofar as it may be grasped without regular musical training) in very lucid and interesting fashion. At the end of each chapter there are suggestions for practice listening which should be of great value to the leader of a course in music appreciation. An appendix, "Looking Back and Summing Up," provides a valuable set of questions for checking up each chapter.

BOOKS

"FORWARD MARCH WITH MUSIC"

Mozart—II

THIS first section (right hand only) of the middle movement of Mozart's Sonata in C major (K545), printed from the original or UR text, illustrates perfectly how often Mozart trusted the performers of his day. Dynamic directions were apparently so unnecessary that none were offered. The only indications are the phrase lines and staccato signs given below:

Ex. 1 Andante



Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

The Rhythmo-Melodic Motive

My first task in studying a new work is often to discover what I call the rhythmo-melodic basis of the composition . . . This is simply a high-sounding way of saying that I search for some vital rhythmic or melodic pattern—frequently a combination of the two—which, repeated, varied or amplified during the course of the piece, gives point and cohesion to the composition. Once such a rhythmo-melodic motive is discovered, the interpreter becomes so sensitized to the various reiterations and implications of the motive that he is able to give each recurrence the precise shade, glow or glint which will set off its pattern effectively within the larger design of the work.

At first, examine the piece for a persistently recurring rhythmical pattern. Almost invariably this design will be filled in by a melodic shape which also reappears and is easily recognizable because it is built on the same or similar intervals . . . Most of our well-worn, well-loved pieces have such rhythmo-melodic bases . . . Think over the "popular" compositions which immediately come to mind—the Rachmaninoff *C-sharp minor Prelude*, the *Blue Danube*, the *Melody in F*, the Schubert *Moment Musical in F minor*, the "Moonlight" Sonata, the Chopin Preludes in A major and C minor, and countless others.

In many movements of course, the rhythmo-melodic motive is more subtle than in these pieces—as for example in Chopin's *Etude in E major, Opus 10* . . . If you examine the bare rhythmic line of its melody, you will see very clearly what I mean by "variation" and "amplifica-

tion." Here it is:

Ex. 2

Play or tap this rhythm very slowly and note how the extraordinary vitality of its rhythmic line stems from its varied yet unified pattern. . . . Much of the music we study offers similar examples.

When you add to this rhythmic foundation Chopin's exquisite melodic line with its three aspiring, up-curving shapes to the C-sharp climax, and the two beautiful expiring figures—all of them inter-related—you will understand that sometimes such rhythmo-melodic bases are not obvious at first glance, but require intelligent searching:

Ex. 3

Finding the Basis

And now, please do not read further in this article until you have followed these directions: Return to the Mozart Sonata excerpt shown in Ex. 1: Play it once or twice slowly, softly, smoothly, using damper and soft pedal freely. Then examine it carefully to see if you can sleuth out the subtle rhythmo-melodic motive which is its basis. . . . Be conscientious! . . . No peeking below! . . .

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

Have you discovered it? Yes, there it is at the beginning of measure 2;

Ex. 4

It reappears in measure 4;

Ex. 5

again in measure 5;

Ex. 6

measure 6;

Ex. 7

measure 10;

Ex. 8

then in variation in measure 12;

Ex. 9

measure 13;

Ex. 10

measure 14;

Ex. 11

and less obviously in measure 15;

Ex. 12

and measure 8

Ex. 13

Ten times in sixteen measures—rather important, isn't it?

Now play each of the above shapes separately—just softly and smoothly at first with no change of "expression." Then try them with various qualities and contrasts.

Suggestions: Begin some of the motives with strong up-touch, others with softer down touch; sometimes start "brushing" a shape with a slight upward tilt of the elbow, finishing with low elbow; sometimes just the contrary; again, try playing the opening D richly and lingeringly like the beginning of a sigh, and the B and G which follow, much softer, like the expiration of the sigh; In the variations

Ex. 14

let your feather-light elbow and high wrist ride easily over the entire five-note shape as you "breathe" it gently.

Such treatment makes possible an astonishing variety of qualities and contrasts. You are quickly made aware of the color-mixtures required for the effective presentation of an all-important motive like this.

Now play the entire excerpt again, and see how differently you feel about it. How colorfully it begins to sound! If you play the "reminiscence" in measure 4 more strongly than the "statement" in measure 2, you will want to start the variation in measure 5 more gently—as though you were softly opening a door, saying, "I will lift up mine eyes unto the hills" as you ascend to the lovely variation in measure 6. But be sure to let your "eyes" take in the "hill-top" which is the climaxing A, in measure 7. . . . Then after the subsiding emotion in measure 7 and 8, what a peaceful, happy landscape Mozart spreads before you in the variation of the theme beginning in measure 9!

But now, back to earth again! Note, that the motive next in importance is the figure

Ex. 15

at the end of measure 1, which with its variations:

Ex. 16

appears many times. Such Mozartean curves require phrase objectives and "elbow-riding" treatment if they are to emerge beautifully. In these cases I often temporarily sing a "made-up" text to the phrase (see below) in which the note objectives are defined. Then I plan slight elbow-tip lifts at each objective, thus: (Continued on Page 405)

A GROUP of former schoolmates was spending the evening together. One was active in medical research and her duties brought her into contact with world-famed names in science. She spoke of her job and the great names she met, and the others said, "How interesting!" The second worked in Wall Street, rubbing shoulders with the most famous names in the money-markets. She, too, spoke of her work and her contacts, and the others said, "How marvelous!" The third earned her living in the world of music, coming into intimate contact with the biggest and brightest Stars. She spoke of her work and her contacts and the others leaned forward with the look of children at a circus. "Oh, go on, tell more!" they cried. "Let's hear about all the craziness of the artistic temperament!"

There you have an instance of a fairly general point of view. If a man shows extraordinary ability in science, finance, politics, or any other "serious" pursuit, he is admired without being expected to behave peculiarly. He is "different" because he is great, but there is nothing freakish about him. But artists! Nothing is too crazy to expect of *them*! They kick up rows, they are hard to handle, they work only when the

When Artistic Lightning Strikes

A Feuilleton Upon Genius and Artistic Temperament

By One Who for Many Years Has Secured Conferences

With Distinguished Artists for THE ETUDE

by Rose Heylbut



MME. ERNESTINE SCHUMANN-HEINK
A ceaseless worker until her death

mood of inspiration is on them, they turn day into night—and just look at their funny ties and crazy hairdos. It's all due to the "artistic temperament." That accounts for everything—or anything. In fact, many people are inclined to look upon musical artists as a whole, as a kind of artistic sideshow in which performing and singing freaks are exhibited. They point to the clowning of Vladimir dePachmann and say: "You see, that's about what you might expect from an artist." They forget the grave seriousness of Sergei Rachmaninoff or the healthy sanity of Josef Hofmann.

To this observer, the "artistic temperament" (using quote marks) seems to be largely a fiction of the press agent kind. True, there is such a thing as artistic temperament (without the quote marks), but that is a very different sort of thing. Artistic temperament—or scientific temperament or historical temperament—is that special quality blended from greater-than-average gifts of spiritual awareness, power to work, and determination to win, that enables the person thus endowed to develop himself to loftier heights of achievement than the average human being is capable of doing. It has nothing to do with craziness.

What Makes a Genius?

No one knows the exact cause of genius. Perhaps it is an odd out-cropping of mixed strains of inheritance. Perhaps it is due to the way the body digests and assimilates its food. Perhaps it has to do with glandular secretions. But we do know the result of genius. We know it is greater-than-normal energy concentrated in one special field of human service, and capable of greater-than-normal results. It is quite reasonable to believe that a person endowed with such energy thinks and feels and works and endures—and possibly eats and sleeps—differently from one not so endowed. But there is no evidence that genius in the artistic field carries with it a fund of queer behavior that is absent from genius in other fields. We are safe in assuming that John Calvin, Savonarola, Ambroise Paré, Richelieu, Mme. Curie, Newton, Shakespeare, Rembrandt, Dickens, Bach, and Beethoven were all different from John Doe. The qualities that make their achievement different from John Doe's guarantees that. But to say that the first six in the list were "plain" different because they concentrated on "serious" matters, and that the last five were "crazy" different because they were "artists" is nonsense.

There are reasons, of course, for the legend of the "artistic temperament"; reasons that grow out of the viewpoint of the non-genius, average observer and have little to do with the artists themselves. The man

of medical science protects our health (a serious matter), and we look upon him with awe. When we find Dr. Hideyo Noguchi, the distinguished bacteriologist and perhaps the greatest scientist since Pasteur, described as careless of money, untidy, absent-minded to the point of needing to be reminded to take food and rest, we accept his eccentricities without ascribing them to "temperament." The man of God cares for our souls (a serious matter), and we look upon him with reverence. The man of finance or government bulwarks our system of living (a serious matter), and we regard him with respect. But the artist merely entertains us! There's nothing "serious" about that. We go to him to be delighted, and we go only at such times when our hours and our purses are not required by more urgent matters. Thus, because he gives us delight in our less serious moments, we look upon him as a less serious person; not a less gifted or less accomplished person, but a less serious one. And that colors our entire conception of him.

Once Eddie Cantor appeared on a stage, without make-up and wearing a sober business suit, to appeal for a worthy and serious charitable cause. The moment he walked out from the wings and before he could say a word, the audience began to laugh. They expected Cantor to make them laugh, and so they laughed at the very sight of him. Something of that attitude clings to our outlook on all artists. What the scientist or the economist does, looks like hard work to us, and so we are satisfied that it is also hard work for him. What the artist does reaches us in the form of pleasure; hence it must be just pleasure for him, too. The artist is the man who has fun all the time and gets paid for it. Why wouldn't he cut up? We have clothed the artist in the entertainment-mood which *we ourselves* wear when we seek him, and we will not allow him to wear anything else. We have fashioned a sort of strait-jacket for him and called it "artistic temperament."

Is It the Press Agent?

If two congressmen come to fisticuffs on the floor of the House, you have simply a fight. If two prima donnas get each other by the hair in the fight-scene of *Carmen*, you have an instance of "artistic temperament." Because this odd twist of thought exists, it has been seized upon and nourished. Long ago, it was nourished by strait-laced souls who frowned upon amusements and hence upon their makers. In those days was born the view that artists, actors, and fun-makers were of necessity a disreputable lot. Later, it was nourished by promoters whose business it was to make amusements and their creators commercially attractive. Next, "glamour" was born, along with stunt publicity; and artists were advised (and charged for the advice) to do "queer" things because the public wanted them to be "queer." All sorts of oddities of dress, habits, behavior were thought up and exploited as necessary parts of the "artistic temperament." Some artists followed the craze; more did not. In no case did the "queerness" have the least relation to the essential qualities of artistry. Wagner was not a

scamp because he was a genius; he just happened to be a genius with scampy qualities on the side—just as a garage-mechanic can be a scamp without a trace of genius—just as Bach was a genius with splendid, reverential instincts.

There is another source for the legend of "artistic temperament." The pleasant and rewarding aspects of a life in art lure many aspirants of but limited natural ability. When such aspirants ultimately discover the painful fact that their spark is not of the purest white heat, one of two things generally happens. Either they turn sensibly to some other field where their gifts are of service—or they persist in the art-world and try to cover up their own deficiencies by imitating minor mannerisms or peculiarities of the great. Because Beethoven, in creative absorption, was thoughtless of his dress, many a would-be composer has deliberately cultivated "artistic untidiness." Because Wagner lived laxly in spite of his genius, many a mediocrity has sought solace by pretending that art required lax living. The basic falseness of such pretending is proven by the fact that no one has sought to bolster up an inadequate artistic equipment by imitating the pure, religious life of Bach—and, surely, if an art-quotient could be duplicated by copying a manner of living, Bach would be the richest source!

How the World Judges

The fact is, however, that the world judges a man's art-quotient by his proven work and not by his externally acquired foibles. And this judgment, somehow, cannot be fooled. The most sympathetic picture we have of secondary bohemianism is found in Henri Murger's *La Vie de Bohême* (the story on which the opera *La Bohême* is based). Yet, for all their amusing picturesqueness, Murger's "artists" produce no more vital work than unpublished verses and a painting that found its only exhibition as a sign for a restaurant. That is significant. There were plenty of real artists in Paris' Latin Quarter in the 1830's, a period of magnificent creation; but they were doubtless too busy creating enduring art to figure in the story of Bohemia.

In those cases where the servants of art have behaved peculiarly—and there are many such cases, of course—the peculiarities have been in the nature of something accidentally "extra" and not the prerequisite of artistic achievement. At most, they stand as fairly meaningless manifestations of the excess of energy that makes the achievement possible. That is why it is such a sorry business to copy the external peculiarities alone, when the achievement itself is lacking. Also, it is why we behave unreasonably when we expect artistic achievement and peculiarity of conduct to go hand in hand.

We who revere art and its makers can do much to explode the legend of the "artistic temperament." By our mental attitude and by our behavior, we can help to separate the true from the false. Do we wish to be heartened by accounts of genuine artistic temperament (no quotes)? Then let's think of young Bach, trudging weary miles to hear Buxtehude play the organ; or of Clara Wieck assuming burdensome duties; or of César Franck living scantily and caring nothing for the worldly success of his work; or of Mozart waltzing with his young wife to keep warm and disregarding poverty in his contentment with home and work. There you have examples of genuine artistic temperament—which no "stunt publicity" has yet eclipsed.

Some years ago, I had two engagements on the same afternoon. One was with a young singer making ready for her debut, who published her spiritual capacity by telling of things she *would not* do, the routine she *could not* follow, the work she *did not* enjoy, the freedom she needed to express her art. From there, I called on a tired old woman with silvered hair and lines of care in her face. She opened the door in scuffed slippers and a kitchen apron; she was cooking soup for a sick neighbor. Lowering the gas under the soup-pot, she sat down to talk—it felt good to sit down. She had been up since six that morning, studying; she gave lessons, hoped for engagements despite her age, because dear ones were dependent upon her. Her talk was vital with energy yet she spoke mostly

of work—what she had done, what she meant to do. Nothing was too much for her. I could give you the name of the young singer but it would mean nothing to you—she has never been heard of since her debut. The name of the tired old woman was Ernestine Schumann-Heink.

Which of the two gave evidence of genuine artistic temperament?

A Great American Musical Ideal

(Continued from Page 363)

who have manifested that they have something of importance and value to contribute to art and to letters. These are expected to forego outside social contacts and activities during their time of residence at the Colony. They pay sixteen dollars a week. A few Fellowships are available but more are needed. Applications for residence are obtained through The Edward MacDowell Association, Peterborough, New Hampshire.

Among the composers who have had the privileges of the Colony are: Marion Bauer, Mrs. H. H. A. Beach, Marc Blitzstein, Radie Britain, Charles Wakefield Cadman, Chalmers Clifton, Rosseter G. Cole, Aaron Copland, Mabel W. Daniels, David Diamond, Angela Diller, Henry F. Gilbert, Louis Gruenberg, Homer Grunn, Roy Harris, Ethel Glenn Hier, Edwin Hughes, Edgar Stillman Kelley, Douglas Moore, Arthur Nevin, Hugh Ross, Lazare Saminsky, Charles Sanford Skilton, Albert Stoessel, Carl Venth, Wintter Watts, Camille W. Zeckwer, and many others. A list of the noted creations and prize-winning works produced under the influence of the Colony makes clear the very strong influence this fine institution has already evinced.

The demands for expansion of this project are at the moment very pressing. Mrs. MacDowell, now eighty-seven, has demonstrated the immense importance to the art life of our country. She has given her life to this magnificent ideal. She is one of the heroic figures in American achievement in a field by which posterity will judge the character of our civilization. The increasing call to put this far-reaching work on a more permanent basis and to relieve her, in her crowning years, of the vast responsibilities and financial management is, in a sense, imperative.

THE ETUDE has a rich and firm faith in the great heart and unmatched and unfailing generosity of the American people. Even at a time when it is necessary to devote our determined efforts to the compelling demands for war needs, we still must not neglect those indispensable spiritual needs upon which the future of our country must depend for that inspiration which is the basis of our national advance. Music workers, by reason of the public demand for music at a time of crisis, are enjoying great prosperity. In our opinion it would be wise for all types of music clubs and for teachers to organize local movements whereby large numbers of members might contribute regularly, in almost nominal amounts, to a fund which will put The Edward MacDowell Association in a position to expand and continue its work on an even finer and larger scale. This calls for initiative and organization, but if enough active teachers and clubs take up this work, vast results can be obtained. If every music club member in America, and every music pupil were pledged to give only ten cents a month, the result in one year would put beyond question of doubt the need for necessary funds to carry on the expansion of this work. What more worthy musical project could be imagined? Your enthusiasm will be rewarded by knowing that you are making an important contribution to American musical culture. You can form a chapter of the MacDowell Colony League for \$1.00, or can join one.

Despite all of the splendid accomplishments of other American serious composers, it is still the conviction of most critics that for genius, for able musicianship, for taste and dignity, for breadth and treatment, the works of MacDowell excel those of all other native composers.

He made no compromise with banality to secure public favor. He was extremely sensitive and extremely modest, but he nevertheless had a virility which those who knew him could never forget. Once, when your Editor was with him in the green room during a con-

cert given in New York, he revealed his intense modesty and sincerity. No musical novice could have been more apprehensive of the opinion of the audience. To him a recital was by no means the trick of going out on the stage and turning on the music, as one would turn on a player piano. It was a subject for deep study, right up to the last minute. He walked up and down the floor, massaging his hands and oscillating them rapidly like tassels, at the end of his arms. He called off the notes in two measures of a Chopin work and had us check them from the score. He was excited and restless, and when the door to the stage was opened, he went out as though he were breasting a storm.

MacDowell's life was one of unending sacrifice to ideals. Mrs. MacDowell has told your Editor how, when her husband was a student in Europe, they went to London. The composer realized that he would be greatly stimulated and benefitted by seeing the brilliant dramatic performances then given in London by Sir Henry Irving. This entailed a long, expensive stay in the British capital, and their means were very low. Finally, Mrs. MacDowell decided to sell her family silver in order that her husband might have an advantage he could secure in no other way, and this she did.

Mrs. MacDowell's last days with the American master were tinged with tragedy. Although only in his late forties, overwork during the period when he was Professor of Music at Columbia University, New York City, produced a strain that resulted in a nervous breakdown and a progressively weakened mentality. At the time of his death THE ETUDE persuaded the late Henry T. Finck, MacDowell's intimate friend, to relate some of the details of this great tragedy to American music:

"Overwork was doubtless the cause of the mental breakdown which led to the death of America's foremost composer on January 23rd, 1908, when he still was three years under fifty.

"He had been in the habit of teaching in winter and composing in summer. Now he devoted most of his time in summer to preparing his Columbia lectures and courses, which he did with his habitual thoroughness. Think of such a man wasting his brain power, in addition, in correcting exercises and examination books!

"Early in 1905 he began to show signs of decline. He complained to his wife and to me that he had lost his spontaneity in composing. I complained to my wife that I didn't like to talk with him any more—he seemed 'so queer.'

"This queerness was so exaggerated during our next visit to him at Peterborough, N. H., that we wondered if he was addicted to the use of some drug. But soon the terrible truth dawned on us. He was losing his mind! All efforts to arrest the brain disease were useless, although the leading specialists were consulted. It was not actual insanity, characterized by delusions, melancholy leading to maniacal outbursts, and homicidal or suicidal attacks. These things he was spared. It was simply a gradual, premature decay of the mind. At forty-six he was like a man of ninety-six, a man in his second childhood.

"On the agony of his last months, to himself, his wife, his mother, and his friends, I shall not dwell. There is sufficient agony for all of us in the thought that lack of brain hygiene deprived us of our leading musical genius at a time when his mind was fully matured, prepared to produce works perhaps even greater than those which gave him world-fame."

The MacDowell Colony is a practical and inspiring memorial to our supreme American master in music. Again we urge all who love music in the New World to join in a crusade to support this exalting ideal which Mrs. MacDowell has sustained so valiantly since the death of Edward MacDowell over thirty-seven years ago. Address communications to Mrs. Edward MacDowell, The MacDowell Colony, Peterborough, New Hampshire. Why not plan a yearly memorial MacDowell concert, the profits to go to the MacDowell Colony?

* * *

"And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away."

—LONGFELLOW

NO GROUP OF PEOPLE under the sun equals properly trained singers in radiant health; and few exceed them in the preservation of mental and physical youthfulness.

Dr. Sylvester Graham, biologist, says, "The salutary influence of animated music, connected with exercise is very great; in fact, it may be almost said to be medicinal, for it actually has the most healthful effect on all the vital functions of the body. Vocal music ought to be as universal a branch of education as reading and writing, and instrumental music should be almost as extensively cultivated."

Then we have the commonly given advice of physicians; take singing lessons, they will strengthen your lungs, improve your respiration, build you up, take you out of yourself, and so forth. But this is as far as it goes, nothing about the "whys" and "hows" of it. So let us see what is back of these excellent recommendations.

Firstly then, humans may be said to be two selves, a conscious, voluntary, intellectual self, and a subconscious, involuntary, emotional self. Secondly, man has two nervous systems, a cerebrospinal system consisting of the brain and spinal cord with its numerous projecting nervous branches, and a sympathetic system consisting of the "solar plexus" and thirty-two spinal ganglia with their connecting cords and radiating nervous branches.

The cerebrospinal system is in control of all conscious, voluntary action, while the brain is the seat of intellectuality—cold, exacting, uncompromising intellectuality. The sympathetic nervous system is the seat of all subconscious, involuntary activities, and the center of the emotions and sentiments; the "solar plexus" the "target"; the "bull's eye" of the "target" of the emotions and sentiments—warm, out-flowing, humanitarian. To illustrate: when one suffers mental fatigue the hand seeks and caresses the forehead; whereas when one is shocked by bad news the hand flies to the pit of the stomach, where the shock to the "solar plexus" is felt. When Joseph Jefferson was asked by a conservatory student, "Is it necessary to feel keenly within one's own sympathetic system that emotion which one is about to convey to another in song?" he replied, "A warm heart and a cool head, my child, so that the artistic rendition may not be marred."

The "Sympathetic System"

Now, lying along each side of the backbone and connected by nervous cords are thirty-two ganglia, or storehouses of nervous energy. The matter content of these ganglia so resembles that of the brain that they have been called the "little brains." Each of these "little brains" sends out numerous nervous branches which link up all organs, members and extremities of the body. Because of this linking of all parts into closer

Singing for Health

by

William G. Armstrong

union, the "little brains" with their connecting cords and radiating branches have been called the "sympathetic system." This system is in control of all vital activities of the body: the beating of the heart, the circulation of the blood, the chemical changes which take place in the blood, the activities of the glandular systems, and the digestion of the food. Dr. Frank E.

Miller says, "The sympathetic system is in control of all the wear and tear of the organism, all body building and repairing being under its supervision. Not only is it the chemist but also the laboratory of the human structure." Then we have it from William Hanna Thompson that the "sympathetic" actually makes drugs and medicines whose presence in the blood is essential to life. But like everything else, the sympathetic nervous system has its subjectiveness; it being extremely subjective to the influence of the emotions and sentiments as every physician knows.

Therefore, since singing is essentially an exercising of the emotions and sentiments, the almost constant and pleasurable exercising of them—contemplated in study, and expressed in song, the vital organism of the singer is kept pleasantly stimulated, and all organs and functions healthfully invigorated. But this is not all, for there is a direct bond between the sympathetic nervous system and the mind. While the sympathetic nervous system is preserved in a healthy state the mind is habitually serene and cheerful as in healthy childhood. But when the organic sensibility of the

sympathetic nervous system loses its healthy state, the mind sympathizing with the nerves loses its habitual serenity and by degrees becomes enshrouded in pensiveness and discontent. We are unhappy, yet we know not why; we long for relief, but we know not what; we would go, but we know not where; we would cease to be what we are, yet we know not what we would be, and so on. Such is the relationship between the mind and the sympathetic nervous system, this system which is so healthfully invigorated in singing. But the efficacy does not end here, for singing demands respiration unequalled in the three-in-one essential; that is, a great intake of air, an extraordinary retention of that air, and an extraordinary control over its expiration.

There are three recognized types of respiration or breathing: clavicular, costal, and diaphragmatic or abdominal breathing; of the three the latter is the ordinary or life-maintaining type.

The function of the lungs is twofold: they digest the nutrient property of the air, oxygen, and they eliminate the impurities of the blood. Therefore the more completely the function of the lungs is fulfilled the more richly is the blood endowed with those properties which healthfully invigorate all the organs, causing their functions to be more perfectly performed, giving buoyancy to the spirits and facilitating the intellectual operations.

The Lungs at Work

Now a complete functioning of the lungs depends upon a full inflation, and a certain retention of the air inspired; for the greater the amount of oxygen-laden air inspired, the more oxygen there is to be digested; while retention of the air inspired prolongs the blood-cleansing process, more time being allowed for the collection of poisonous gases, their conveyance back to the lungs, and out of the lungs with expiration.

Now, there is a vast difference between ordinary, or life-maintaining breathing and breathing that is essential to singing. Ordinary breathing is, as we have said, diaphragmatic or abdominal breathing; while that of the singer is a combination of clavicular, costal and diaphragmatic breathing; for it is only through combining the three that a full inflation of the lungs so essential to an extraordinary sustaining of the voice can be obtained. Therefore, the respiration of the singer is positively unique, and on this count alone voice culture should be as universal a branch of education as reading and writing.

Toward acquirement of this unique respiration we recommend the following procedure: Stand erect, with the chin up and the shoulders back and down; place the hands on the hips, the arms akimbo; incline the body slightly forward and elevate the chest; let the diaphragm perform its function in its own way and concentrate on the lungs. Do not consciously draw in the abdomen; leave contraction of the abdominal muscles to the elevating of the chest, for it is not possible to elevate the chest without contracting the abdominal muscles. Then, without raising the shoulders, fill the lungs and in doing this experience the feeling that first the top portions of the lungs are being inflated, then their middle portions, and then their lower portions. Think of the lungs as being so much a part of the chest wall that they follow at every point the expanding chest wall; inflating with the expanding chest and deflating with the contracting chest. With this thought in mind, do not allow the chest to collapse during expiration. Having filled the lungs, hold the intaken air for a slow count of ten, and then let it force its way out between the tightly compressed lips.

Should dizziness result from holding the intaken air, cease the exercise, rest for a few minutes and try again, reducing the air retention count of ten to five. Dizziness, in this case, has two causes, the one a stretching of the blood vessel which passes through the diaphragm and which carries the blood back to the heart. This stretching, however, is pronounced only in pure diaphragmatic breathing, and since we are advocating a combination of (Continued on Page 406)



Lauritz Melchior

This picture of the giant Metropolitan tenor, who is an enthusiastic lover of animals and the great outdoors, was taken in Hawaii.

er is kept pleasantly stimulated, and all organs and functions healthfully invigorated. But this is not all, for there is a direct bond between the sympathetic nervous system and the mind. While the sympathetic nervous system is preserved in a healthy state the mind is habitually serene and cheerful as in healthy childhood. But when the organic sensibility of the

VOICE

"FORWARD MARCH WITH MUSIC"



SIoux SQUAWs JOIN IN DANCE ON THE PRAIRIE

The Peabody Museum of American Archeology and Ethnology is connected with Harvard University. Miss Alice C. Fletcher became interested in the work of the Museum and for a number of years carried on investigations among several tribes of Indians. In the beginning her studies were not connected with music. But while among the Indians she suffered a severe attack of rheumatism which eventually lamed her for life. While she lay on her bed week after week, the anxious Indians came every day to sing to her. She was fascinated by the music; and on recovery began recording it, at first by ear and then with the aid of a phonograph. Her paper on *Indian Music* at the Anthropological Congress in Chicago in 1893 inaugurated a work that is enriching the music of the world.

Miss Densmore's Work Begins

Inspired by Miss Fletcher's revelations, Miss Frances Densmore, pianist and lecturer on musical subjects, turned her attention to Indian music and made a lifetime study of it. Her work was done for the Bureau of American Ethnology of the Smithsonian Institution. Her original records are in the National Archives. The number of records that have been transcribed into musical notation is 2,632; there are many more that still await transcribing. The Smithsonian has published a number of Miss Densmore's books, illustrated with such recordings.

Miss Densmore relates that once after a record of a song had been made by an old woman, the woman desired to hear the result. As the record was being played, she asked: "How did the phonograph learn that song so quickly? It is a *hard* song."

In one respect the Indian music reminds us of the ancient Irish music: it is coextensive with the life of the people. Every public ceremony and every important event in the life of an individual has its own peculiar

The Music of the North American Indians

by *Anna Heuermann Hamilton*

The following talk was delivered before a chapter of the D.A.R. The subject proved intensely interesting, and the sympathetic response it called forth caused the wish to be expressed that other chapters might have the opportunity to use it. It is in line with the study of the American Indians that is sponsored by the D.A.R. It is also adapted for presentation before any music club.

EDITOR'S NOTE.

IN EARLY days in America, Indian music was not considered *music* by the white man, but rather a haphazard noise used in a haphazard way. Then, in 1794, James Hewitt, English violinist, immigrant (whose birth and death years coincide with those of Beethoven), wrote an opera on Indian themes. That opera was named *Tammany*. It was a surprise to learn that *Tammany* was the name of a friendly chief of the Delaware tribe. The Library of Congress contains the libretto of that opera, but the score has been lost.

Nothing more is recorded about Indian music until, in 1880, a young New Yorker named Theodore Baker, was studying in Germany. For the thesis required for his Ph.D degree he had a brilliant idea: Why not investigate this noise the Indians make, and try to discover whether it is really haphazard or whether there are principles underlying it? So he approached the Senecas of his native state, was adopted into the tribe, and was given every opportunity for investigation. The result was the thesis, written in German: "Concerning the Music of the North American Wild Men."

It seems that Dr. Baker did not pursue the subject further, being content with having opened it up; he left it to others to carry on.



SIYAKA, FAMOUS SINGER OF THE SIOUX
"FORWARD MARCH WITH MUSIC"



MRS. JOHN TIGER
Seminole woman in characteristic dress

song, as: fasting and prayer, setting of traps, hunting, courtship, playing of games, facing death. Some of the music has beauty of a peculiarly affecting kind; much of the music arouses wonder and admiration. Some songs have no words, vocables being used; but that does not prevent their being understood by the Indians. Plural singing is in two or three octaves—each singer using his or her natural range. Men and women with good (Continued on Page 414)

Building the Successful Choral Society

by Arthur L. Dunham

Arthur Dunham, organist, choral conductor, and composer, was for many years a leading figure in the music field in Chicago. For nearly twenty-five years he was conductor of the Association of Commerce Glee Club, and for eleven years he conducted also the Lyric Glee Club of Milwaukee, Wisconsin. He served as organist of the First Methodist Temple and other prominent churches. Mr. Dunham was a native of Bloomington, Illinois, where he was born in 1875. He died in Chicago in 1938. The following article was written several years before his death and gives practical, common sense advice on the development of a successful choral group.

EDITOR'S NOTE.

THE FOREMOST ESSENTIAL to the development of a successful glee club is a combination of things that I would term "healthy sponsorship." To attempt to build a glee club out of thin air is an almost hopeless task. At its inception it is imperative that it be organized from among the musically inclined members of an already existing organization.

Later, of course, when success is achieved there is never any dearth of prospective singers.

In addition, it also is imperative that the embryo glee club have the enthusiastic support and coöperation of some active and wide awake organization until such a time as it can stand on its own feet, both artistically and financially.

It should be obvious that there must be a need for the organization in the community in which the proposed glee club would function. There is no need for a discussion of the futility of attempting to build up a glee club in a city or community where an existing organization has long since acquired the cream of the singers and singing engagements.

A second essential is to determine at the outset the exact type of organization one proposes to build; and in what type of music the club will specialize. Will it be a strictly musical organization? Or will it combine music and fellowship? Will it sing only concert music of the highest caliber? Or will it combine music of this type with more popular numbers?

These questions are of extreme importance, for upon them hinges the problem of holding the membership. And a faithful membership is essential to the success of a glee club. The choral society which faces each season with fifty per cent new members will remain an amateur organization of the most amateurish sort even though it continues in existence for fifty years.

Music and Fellowship

In the interest of holding the members which, of course, is of prime importance, it has been my experience that there must be a delicate balance between music and club fellowship. Music, of course, is of first importance and should be so considered. However, most probably all of the members of a choral society are attracted to a greater or lesser degree by the fellowship inherent in the association.

Especially is the fellowship feature of the club of great importance in the early days of the existence of the organization. Later, when the club has been whipped into shape and there are more or less frequent public appearances to sustain the members' interest and inspire a pride in achievement, the "club angle" is of less consequence. But in the early days these are lacking and the members must have a "good time" out of their attendance if they are to remain members.

In a similar manner, and even to a greater degree, there must be maintained a balance between heavy, concert work and music in a lighter vein. Many glee clubs have been left stranded by their members because the directors insisted on a steady diet of heavy classical music. Inversely, other clubs have lost their

best singers because their repertoire consisted solely of music little above the level of barbershop harmony.

All of which boils down to the problem of building up a repertoire that contains something of appeal to everyone. Any musician capable of directing a glee club will be capable of building up a library containing both classical music to meet with the approval of the most exacting musician and more popular music that still will have a legitimate place on a concert program. Also, in building a concert program this same problem is to be faced. Here each program should be laid out with a mental picture of the type of audience that will hear it. A little common sense will do more than the highest standards of musicianship. Obviously there will be a mixture of both types of music in every program; but the cultural standards of the individual audience should be the factor which determines the type of music on which the emphasis will be placed in each concert.

Selecting the Repertoire

In somewhat the same category is the problem of the music that is suited to a choral society. For example, a number which is a beautiful and inspiring thing when sung by a chorus of one hundred voices becomes as futile as a voice in a fog when attempted by a chorus of twenty. This is a problem on which many an over ambitious director has stumbled. If the glee club is to be a success, its director must study the organization's limitations and capacities and never attempt to exceed the latter. There is plenty of music from which a melodious and artistically satisfactory program can be arranged for a chorus of any size, and the clever director will see to it that he keeps his repertoire confined to numbers that are definitely within the powers of his singers.

In addition, the director, at the beginning of each season, should make a rather comprehensive outline of the music to be used during that period. This should include the music for special occasions such as Christmas, Easter, and so forth, the big numbers that will

be the backbone of the concerts, and incidental music. When the director, at the beginning of the season, has a more or less definite idea of the number and type of public concerts to be given during the year, his problem is considerably simplified. With this information he can provide an adequate repertoire to furnish concerts of considerable variety. Under any

circumstances, the director should outline a schedule which will insure material to provide variety. A repetition of the same music over and over is most undesirable and is the earmark of the thorough-going amateur organization.

In considering this problem, as well as all the others, it must be borne in mind that the successful glee club must give first rate performances and ask no handicap because it is an amateur organization.

We now come to the question of public appearances. The public concert, of course, is the end toward which all other activities of the glee club are aimed. Public concerts, more than any other one thing, serve to increase the members' interest in the organization. They increase the technical experience. They add to the fellowship of the club. They serve to increase the reputation of the

organization. And a successful public performance will give the singers more confidence and assurance than a solid year of rehearsals.

Public Concerts

Moreover numerous public concerts serve to build up an actual following for the glee club. For example, during one year the Glee Club of The Chicago Association of Commerce gave numerous public performances. One of these was the "big" annual concert at Orchestra Hall, in downtown Chicago. And a good share of the audience at this concert was made up of persons who had heard the club in smaller recitals. It has not been infrequent for organizations before whom the Association of Commerce Glee Club has sung to purchase a block of tickets for the large formal concerts.

The Director's Responsibility

A word of warning, however, may be needed. In the early stages, a glee club's public appearances should be indulged in with discretion. Until it has become an expert and disciplined (Continued on Page 408)



ARTHUR DUNHAM AT THE KILGEN ORGAN IN THE SWIFT AUDITORIUM, CHICAGO WORLD'S FAIR 1934.

ORGAN

"FORWARD MARCH WITH MUSIC"



BETTY'S XYLOPHONE ADDS SPICE TO THE ST. JOSEPH, MICH., MUNICIPAL BAND

The Municipal Band in Wartime

by Franklyn L. Wiltse

THE APPROACH of summer always brings to mind the abundance of outside activities in every American community. Baseball, golf, tennis, fishing, swimming and numerous other hobbies provide suitable entertainment for the youth of the nation, but no community activity is complete without its own outdoor summer band program. This is more noticeable during wartime when our municipal bands serve as great morale builders and a source of relaxation for millions of war workers.

From the days of the old-time silver cornet band to today's modern and well-balanced symphonic band, small towns as well as the larger cities, look forward to these summer band programs. All are enjoyed by countless thousands in every corner of this nation. For this reason the municipal band is often called a great American institution, and truly, it is. Made up of true American musicians, playing for great American audiences and usually featuring American folk music, together with the ever important patriotic music, the municipal band helps keep Americans conscious of the near victory for which we have been striving during the past four years.

Busy on the Home Front

Highly commended by the Office of Civilian Defense and accepted and appreciated by all local communities are the home front activities of the municipal band. This statement is supported by the fact that municipal bands all over the United States contribute immeasurably in the numerous war bond drives, Red Cross drives, the Army and Navy "E" award programs, and many other patriotic events during war times, which are separate and above their regularly scheduled programs.

The municipal band is gaining national respect and stabilizing itself in various communities by taking such an active part in these many war-time programs.

No doubt the municipal band is more capable of handling these assignments than most local high school bands because of the fact that its personnel most gen-

erally includes older persons and players who have had more actual experience. Its members are usually paid and the professional atmosphere is more prominent than generally found in the high school groups. It is an organization to which the younger high school players in most communities aspire to join. For this reason the municipal bands are kept busy on the home front building up the spirit of the home town citizens. No criticism is inferred concerning any high school band, as it is in the high school organizations that the bandsmen usually get their start, and their service on the home front in war time is, too, most gratifying. Congratulations to all of them for their fine patriotic cooperation in all communities. It is true in many localities, however, that during the

rettes, cigars, candy, chewing gum and such articles which might help the hospitalized provide entertainment for themselves are contributed. It is a good plan for the donor of the article to have the package nicely wrapped and to include the name and address of the sender. Invariably the wounded veteran will answer, and in many cases, I have seen a real friendship develop between the two parties. From the standpoint of the band, you have sold yourself to your local audience and have brought comfort to the wounded, a dual service which is very much in line at this time.

Mayor Waldo Tiscornia of St. Joseph, Michigan sent a truck load of fresh Michigan peaches last summer with the Municipal band which gave a concert at the Hines Veterans Hospital in Chicago. Many clubs contributed various articles and local stores had duffle bags placed in conspicuous places for customers to leave their gifts to be later distributed by the band.

Overcoming Difficulties

The war has handicapped band organizations as well as other groups and the armed services have taken many of the most talented musicians. However, many leaders of municipal bands have been fortunate in securing girl musicians who have taken the places of the brothers who have been called to arms. Many older musicians have been called upon to return to the band shells to fill the ranks as a patriotic duty during war time.

Again, we commend our high school musicians, both boys and girls, who are so ably filling these vacancies. Fortunately for them, they are becoming professionals earlier in life than in normal times. They are not only profiting by the professional experience, but are also on the pay roll for their first time, and are inspired by having an income, since up to this period the young musician has been spending considerably for lessons, instruments and music. He will be convinced that his investment is paying dividends and naturally he is going to work harder in the future.

Shortages of instruments has been acute at times, but thanks to the popularity of the high school bands during the past twenty years, hundreds of old and

summer months when schools are not in session, the municipal band is called upon to render music programs and service to the community.

Probably the most appreciative listeners to municipal bands are the thousands of wounded war veterans who are now filling the army and navy hospitals to capacity throughout the nation. Just recently the St. Joseph Municipal Band played a return engagement at one of the nation's largest army hospitals and the patients expressed great appreciation for the concert of varied music played for their enjoyment. Hospital officials publicly announced that band music is one of the best morale boosters for the wounded heroes. Letters of appreciation were received from several of the patients in the weeks that followed the concerts. Trips to and from the various hospitals are financed by local fraternal and patriotic organizations.

A plan which has worked out very successfully in numerous places is to ask the audience to contribute various items for the band to take along on a visit to veterans' hospitals for distribution to wounded service men. Playing cards, games, books of all kinds, ciga-



A MUNICIPAL BAND SHOULD HAVE A FINE SHELL
The Municipal Band of St. Joseph, Michigan, conducted by Franklyn L. Wiltse, proves an excellent community asset.

battered horns have been repaired and refinished and put to good use.

Curtailement of travel during wartime, both by automobiles and other means of transportation, has increased the attendance at every summer band concert in all cities, and has proven that the largest percentage of the American people enjoy good band music.

Since the outbreak of the war the average American seems to have captured the war spirit. He seems to rise to his feet faster when the National Anthem is played and will sing with much greater gusto than ever before. He will also applaud with greater vigor when he appreciates some of the old, as well as the new patriotic numbers. The (Continued on Page 415)

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The Double Bassist

by Allan Carpenter

OF LATE YEARS the double bass has been practically disinherited as a respectable member of the string family, while players of this instrument are sometimes classed somewhere below the level of those with true musicianship. This is scarcely fair to the obese and jolly instrument whose ancestors came over on the musical Mayflower. A good bass section is as essential to an orchestra as a good violin section, and an improved bass section can aid the quality of an orchestra fully as much as an improved violin section. Furthermore, solo bassists are as capable of musical artistry and technical mastery as their brethren of the smaller instruments.

At least five elements have contributed to the feeling of superiority which other musicians have over basses and bass players. If these can be overcome or counterbalanced, the bass can be reinstated in good musical circles.

The first blot on the bass escutcheon is the currently popular slap-bass jazz playing. The second is the fact that due to the size of the instrument pupils cannot begin young enough to become real masters of it. Thirdly, most bassists do not own their own instruments, and the problem of adequate practice is a difficult one. Fourth, most bass players are thrown into orchestra work before they are ready, simply because players of this instrument are always needed so badly. Lastly, since bass soloists of good quality are so very rarely heard, most people have no idea of the musical heights to which the instrument can rise.

It is not the province of this article to debate the merits of the slap-bass style of playing. Perhaps it has its place; at least it is not likely to disappear very soon. However, the adverse effects of this type of playing can be overbalanced by an increased number of really fine orchestral and solo bassists.

When to Begin

The problem of when a student should begin to study music has long vexed musical educators, but most would agree that for best results, high school age is a little late, yet because of the very size of the string bass, no student can begin his intensive study of the instrument until he has reached the late junior or early senior high school age.

It is very true that some people will never attain the physical stature or strength necessary for adequate playing of the bass, and this fact should be recognized early. As the size of an instrument increases, so also increases the need for fingers of steel and the endurance of Atlas. However, it must be hastily added that these qualities may sometimes be found in apparently frail individuals.

To obviate the disadvantage of a late start, I have often advocated the following procedure, which might be termed the metamorphosis of a violoncello into a bass. There is no reason why a full sized violoncello cannot be stood upright, its strings tuned to the E, A, D, G of the bass and used to teach the rudiments of bass playing to the very young grade school student. He will play the violoncello exactly as he would the bass, and the proportionate sizes will be about the same.

This use of the violoncello also adds a bass section to the ever more popular grade school orchestra. While there will be basic differences in pitch and tone, the concepts of fingering, bowing and position of the instrument can readily be taught. Thus, when the player is big and strong enough to play on a half or three quarter sized bass, he will, like Milo, have grown up with his instrument.

The Dangers in Early Forcing

Most bass students are further handicapped by the scarcity of instruments. Very few run-of-the-mill bassists own their own viols. This means that they play and practice on instruments belonging to the school or orchestra. This generally means that instead of taking his bass with him to practice the student must go to the bass, necessitating an extra amount of time for practice which few students have. All those valuable fifteen minutes of practice which can be sandwiched in on flute or violin are entirely lost to the average bass student. Consequently, the bassist is apt to be deficient in practice, especially in his early years of playing when practice is so essential.

Here is a problem which can at best be only ameliorated. The student must be imbued with a vivid real-



TWO OF A KIND

ization of the absolute necessity of enough practice. When he is able to get to his instrument to practice, he must learn to concentrate strongly on the business at hand. He must be taught the absolute essentials for the adequate playing of his instrument. These *can* be mastered in the available practice time of most bass students.

Another even more pressing reason for his rapid mastery of the bare essentials of bass playing springs from the fact that because of a scarcity of bassists the beginning player is shoved into an orchestra before he even knows how to hold his bow properly. When this happens, even the most promising student is apt to get into habits of bad finger position, slouching posture, and stranglehold grips on the bow. He does not know where to find the notes, cannot hear himself play and consequently plays badly out of tune. Even if he must be forced into the high school or amateur orchestra too early in his playing career, the bassist's musicianship may be salvaged by a teacher or director who knows the bass.

Here again is an unfortunate situation. Far too many orchestra leaders know the violin well. They can help the other strings sufficiently to keep from

harming their musicianship during too strenuous a schedule of ensemble playing, but when they try to turn their talents to the bass, they find that they cannot present to their students the rudiments of bass playing, without which their bass section will flounder. Often, too, it is either impossible or financially impractical to secure someone qualified to teach them at least the fundamentals.

Two Essentials

If the following two essentials are drilled into beginning bass students, they may be admitted early into orchestra work with very little danger of their acquiring bad habits and with every possibility that their playing will improve so that at some future time they may look forward to becoming masters of their instruments, presuming, of course, that they possess the inherent qualities necessary to musical mastery. Both of these absolute essentials, hand position and bowing, are mere mechanics, but stress on them will tide a beginning bassist over a most critical period in his career.

First, the student must be made to realize that while he cannot be sure of playing exactly in tune, by knowing the approximate spot on his instrument where each note falls, he will not be far off. He must know that his hand position should be as follows: The thumb on the very center of the back of the neck and the first and fourth fingers about four inches apart. It cannot be overstressed that as the (Continued on Page 420)

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Which Concertos Are Most Difficult?

1. Which piano concertos are the most difficult? The easiest?
2. I have studied Mozart concertos. According to degree of difficulty, how would you list them?
3. What is the grade of Mozart's *Concerto in D Minor*? How long does it take to play it?
4. What piano concertos would you suggest after Mozart?—V. C.

A. 1. The two Brahms concerti (*D major, Op. 15*, and *B-flat major, Op. 83*) are perhaps the most difficult technically and musically. The Mozart concerti are easy to read, but require both technical control and musicianship of the highest order.

2. The Mozart concerti are all about the same grade of difficulty. The concerti of other composers (Beethoven, for example) vary greatly in technical problems. But not so with Mozart. His are all about the same level, and all present the same problems, namely, perfect technical control, clarity of enunciation, and delicacy of phrasing and nuance.

3. It is impossible to assign a grade to music as difficult as this concerto. As to the playing time, I presume you want to know the exact number of minutes, and that I cannot give you, for it is bound to vary considerably with different choices of tempi, various cadenzas used, and so forth.

4. The Beethoven *Concerto in C minor* and the Mendelssohn *Concerto in G minor* would be good to study after Mozart.

The tempos of the three movements of the D minor vary considerably in the case of different artists, but the following will be found reasonably satisfactory:

Allegro	♩=120
Romanza	♩= 80
Rondo	♩=126

Self-Study

Q. (1) I am a twenty-three-year-old U. S. Cadet Nurse but have devoted much of my time to piano study during the past two years. I take a lesson each week during the summer but the rest of the time I study by myself. I can read third-grade music at sight and play fourth-grade things after careful study. This summer I will take a course in harmony and I should like to have you make suggestions for a course of study to be followed next year. (2) I wish you would tell me also whether the principles of piano study can be applied to popular music and still not interfere with the ability to play finer music. Many of my fellow cadets are bored with my continued practice of classics and technic, and an occasional spice of popular music would enliven the monotony for them. (3) Are there definite rules for using the damper pedal? Mine is by instinct unless there are pedal marks in the music. (4) What is the correct fingering of the G scale?

THE ETUDE has been my best source of self-instruction and music reading, and the music in it is a happy medium between classical music and popular tunes. I appreciate it very much.—Tess.

A. If you are working under a fine teacher this summer the best plan would be to ask this teacher to lay out some work for you to follow during the rest of the year, when you are not taking lessons. However, if for some reason this is not feasible I suggest that you write to the publishers of THE ETUDE, asking them to send you a small package of third and fourth grade music suitable for self-study. Tell them to include the fourth grade book of some standard "graded

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

course" and fifteen or twenty third- and fourth-grade pieces. Play through all the music and select eight or ten of the pieces that you think you would like to learn, and also one of the graded courses (if they should send you several). If you do not own a volume of Haydn Sonatas, ask that this be included and choose one of them for real study, playing through the others as well as you can just for fun. If you want to improve your sight playing, the volumes of Kuhlau and Clementi Sonatinas are excellent for this purpose and they are inexpensive. Apply your harmony study to your practice of piano, analyzing chord progressions, noting cadences, becoming aware of repetition, contrast, and variation as the elements of form. All this will enormously increase the enjoyment that you get out of your study and it will greatly increase your appreciation of music.

(2) In your situation it would be churlish to refuse to play some of the popular music that your comrades demand, but I advise you to use it for recreation only and to keep on working at the finer music in which you yourself are more interested. The purposes of "classical music" and "popular music" are quite different, and, too, much popular music has a tendency to make one careless and to affect one's taste, so if you want to become a fine musician with infallible taste, I advise you not to play too much popular music. On the other hand, if your principal purpose is to amuse and entertain your friends you will probably be more successful with popular music than with the other kind. You are the one who must think it over and decide what you really want out of your music study.

(3) The usual rule is to change the pedal with each change of harmony, but this rule has many exceptions, especially in the case of ultra-modern music. In the end the only invariable rule is that you must listen to the artistic effect and allow your taste to guide you. But when your taste has not as yet become ripe the pedal markings and the advice of your teacher are of great help. Listening to recordings by fine pianists should be of help to you too, especially during the time you are not working under a teacher. Perhaps you could buy a copy of the Chopin Preludes and follow the notation as you listen to recordings of some of them. This would be good fun, and if you concentrate especially on the pedaling it should help you greatly to acquire taste in this difficult phase of piano playing.

(4) The scale of G-major is usually fingered 1-2-3-1-2-3-4-5 in the right hand and 5-4-3-2-1-3-2-1 in the left, but this rule is not by any means in-

variable. In fact, there are few invariable rules in music.

I am glad you like THE ETUDE so much and although I have nothing to do with choosing the music I feel that the choice of compositions is steadily improving and that the magazine is invaluable, especially if one is studying by one's self. I hope you enjoy reading some of the fine articles too and that you take the trouble to study and apply the analysis of compositions that Dr. Maier and other authorities provide.

Is There an Etude That Covers All Technic?

Q. Is there some etude about ten or fifteen minutes long that embraces all the important phases of piano playing? I would like to keep up my technic, but, like many others, do not have much time to spend on it. It seems to me that there should be some "cover-all" short etude that would be a sort of "setting-up" exercise.

—E. E. M.

A. I know of no such etude. The best thing I can recommend as a "setting-up" exercise is Czerny, *Forty Daily Studies*, Op. 337. This volume as nearly covers all technical problems as anything I know. Of course you cannot play all forty exercises in fifteen minutes, but by working on two or three different ones each day,

you can cover most phases of piano playing. Or if you want something more musical, I would suggest that you select some good theme and variations (such as the Handel *Harmonious Blacksmith* for moderate difficulty, or the Schumann *Symphonic Variations* for extreme difficulty), or certain of the Etudes of Chopin.

About Writing Popular Music

Q. 1. I recently read an article by Irving Berlin on his success. In it he states that most of his songs are written over and over again. He cites as an example that his song *White Christmas* is nothing but *Easter Parade* in thirds. I have studied both of these songs carefully but can see no similarity between them. Will you please explain what Mr. Berlin means.

2. I am interested in the popular song, but the harmonies in them seem very strange to me. Can you suggest a book which explains these new harmonies?

3. Do the guitar symbols have any relation to the piano music?—A. J. T.

A. 1. I am afraid I cannot help you in your first question. I have looked for the article to which you refer, thinking that if I could see the statement in its complete context I might be able to get at the matter. But I have been unable to find the article. The next time will you please give the exact source of your information? Like yourself, I can see no similarity between *White Christmas* and *Easter Parade*. I understand that Irving Berlin is himself an untutored musician, and that his procedure in composing a song is to pick out the melody on the piano and then have someone else add the harmonies and put on the finishing touches. Could it be that Mr. Berlin has misstated his idea and that he does not really mean thirds at all? Perhaps some of our readers can help us in this matter.

2. In order to understand the chords used in popular music, you must first of all have a knowledge of ordinary harmony. If you do not, I suggest that you secure some such book as "Harmony For Ear, Eye, and Keyboard," by Heacox, which will give you a thorough understanding of conventional diatonic harmony. Then study "Applied Harmony," Book II, by Wedge, for chromatic harmonies.

I know of no book which deals exclusively with jazz harmonies. There are many books on arranging for the dance band, but they are concerned with the use of instruments and give little or no consideration to the chord structures. There are three such books, however, which do treat of chords to some extent, and they may give you the help you want. They are "New Method for Orchestra Scoring," by Frank Skinner; "Dance Arranging," by Paul Weirick; and "Popular Songwriting Methods," by Wallace G. Garland. The book "Jazz—Hot and Hybrid," by Winthrop Sargeant, also has a chapter on harmony which might be helpful. The two standard books on modern harmony are "A Study of Modern Harmony" by René Lenormand, and "Modern Harmony" by A. E. Hull. These books are not concerned with jazz, but they might throw some light on the chords used in popular music.

The harmonies of jazz are not really complicated. They consist chiefly of added 6th (chords composed of root, 3rd, 5th, and 6th), 9th, and 11th chords, and many chromatic alterations, especially raised 3rds and lowered 5ths. If you understand the harmonies used up through the time of Wagner, jazz should give you no trouble.

3. These guitar symbols do not affect the piano music at all.

Music That Came On the Mayflower.

by Kathryn Sanders Rieder

WHEN THE MAYFLOWER touched the coast of New England that bleak December of 1620 its passengers brought with them concepts which were to shape the future of American music for many generations and to leave a permanent imprint on its future.

They were a sincere lot, intent on reducing living to its simplest, truest elements. There had been much in English life to cause them to set about the reform of their church. We recall how the exciting, glorious, but often riotous days of Shakespeare's time in England, had given way to the reforms of the Puritans. We recall how the pendulum had swung to the other extreme, from the ideal of everyone playing a musical instrument to the decision of the Puritans that they were instruments of the devil to entice the thoughts from holy psalms to the beauty of the music. Not only organs and instruments were banished from the churches but even stained glass windows.

The Pilgrims brought to America these austere ideals which were to have such far reaching effect on our music. Their attitude became doubly important for it was in New England that the battle of early music in America was fought out.

Though they brought no musical instruments and permitted none, they did bring their psalm singing. As they expressed it: "We allow the people to join in one voice in a psalm tune, but not in tossing the psalm from one side to the other with the intermingling of organs."

The First Hymn Book

Many questioned whether it was right to set any music to the sacred words of the psalms, since tunes were the invention of man and thus vanity, and perhaps even sacrilege. So strong was this feeling that one group broke away from the church and existed as an antisinging church for more than one hundred years.

At one time only five tunes were thought sacred enough to be used, and thus with their many services the tunes must have been repeated with deadly monotony. There is disagreement about the first hymn book used, but one of the first was the Ravenscroft Psalter, published in England in 1621. It continued in popular use for about one hundred and fifty years and exerted great influence. The melodies were well harmonized, though the Pilgrims permitted but one part, the melody, to be sung. Many of the tunes found in this early hymnal are still used in somewhat altered form.

Into their first church eight years after their arrival the Pilgrims carried their psalms. We can understand their seriousness about each detail when we remember that they had left home only because they could not worship as they pleased. Milton called them "faithful and freeborn Englishmen and good Chris-

tians constrained to forsake their dearest home, their friends and kindred, whom nothing but the wide ocean and the savage deserts of America could hide from the fury of the bishops."

Since they permitted no one to follow music as a profession or trade, they had no trained leaders for their music. Only religious music was permitted and the hymns were sung by lining out. The precentor who read the line and "set the tune" continued in this practice for over one hundred years. He was used for a number of reasons. There were not enough hymnals to be used by all, and few could have read them had they been available.

A Difficult Task

The men responsible for leading the singing had a difficult task. One tells in a diary of his trials. "Lord's Day Feb. 23. I set the York tune and the congregation went out of it into St. David's in the very 2d going over. They did the same three weeks before. This is a second sign. This seems to me an intimation and call for me to resign the Precentor's place to a better Voice. I have through the divine Longsuffering and favour done it for twenty-four years, and now God by his Providence seems to call me off. I spake earnestly to Mr. White to set it in the Afternoon, but he declined it. After the exercises I laid this matter before them,

told them how long I had set the Tune; Mr. Prince said, Do it six years longer.

"Feb. 27. I told Mr. White, Next Sabbath was in a Spring Month, he must then set the Tune. (March 2) I told Mr. White the elders desired him, he must set the Tune, he disabled himself as if he had a cold. But when the Psalm was appointed, I forebore to do it, and rose up and turn'd to him, and he set York Tune to a very good key. I thank'd him for restoring York Tune to its Station with so much Authority and Honor: I saw 'twas Convenient that I had resigned, being for the benefit of the Congregation."

When the time came that congregations no longer needed this assistance there was great dissension. One such leader got up and lined out the hymn in competition with the confident singing of the congregation. Finding that he could not even be heard the old gentleman was so vexed that he slapped on his hat and stalked out of meeting, thus forcing the church leaders to discipline him for absenting himself from divine services in such a fashion.

Much has been said about the repressive effects the Pilgrims had upon our music, especially since other

early American music was not considered of value until comparatively recent times. The music of the Indian was considered savage and worthless. When the slaves were brought to this country in 1619 they brought along their peculiar harmonies, but that rich gift was not noticed. The gulf between the early settlers and these slaves and savages was too great for any appreciation to exist.

The fact that it was forbidden to write new tunes or to change those already written undoubtedly was felt later in our dearth of tunes for our national songs. The custom of borrowing tunes had to be followed, *America* being set to the British tune used for *God Save the King*; *Yankee Doodle* being adapted from the British song; *The Star-Spangled Banner* being set to the British drinking song, *To Anacreon in Heaven*, still censured for its leaps and sudden outbursts in the melody.

A Pure Heritage

Regardless of these facts it was still the church which fostered early music in this country. The church made every effort, as it saw it, to adapt the music to the needs of the hard life of the people. Music was not considered lightly, and each change was fiercely debated. For all the mistaken measures adopted, the influence of these early Americans on music was one of sweetness, purity and strength which has enriched our heritage. The simplicity free of such "frills" as harmony and polyphony preserved music as a necessity of the people even though it ceased to preserve it as an art form.

It was 1704 before the first organ was permitted in a church. Boston led the way in ushering in the new era, and other churches soon followed. As there were no trained organists, English organists were brought over to fill the posts. With them they brought the English cathedral style of singing, organizing singing schools and teaching better methods of singing.

As people learned more of singing, "fuguing" was adopted with an enthusiasm that was almost frightening. It threatened to wreck congregational singing as well as choir singing in the churches. Each section sang as loudly as possible with no effort at expression. Some of it must have been more than ordinarily bad for we have the account of one minister who rose and faced the choir after it had finished such a number.

"You will have to try again," he said, "for it is impossible to preach after such singing." The choir was so insulted that it quit altogether. But the pastor went to them and read the hymn words: "Let those refuse to sing Who never knew our God! But children of the heavenly King May speak their joys abroad." The choir was then persuaded to return.

A Gradual Improvement

Many abuses followed and choirs fell to such low estate that many wanted to abolish them entirely. The congregations could no longer join in, for choirs memorized music at rehearsals and much of it was of the fuguing type that defied any attempt of the congregation to join it. Much of the music was not even sacred and so had little relation to the service. One choir had a crimson velvet curtain it pulled around the choir loft during the sermon. Then the singers read or slept during the sermon. One warm summer day they served themselves watermelon and lemonade. All was well until someone upset the pitcher. Lemonade began to trickle through the floor down into the main aisle of the church (Continued on Page 412)



LITTLE MUSICAL PILGRIMS OF TODAY

Good Voice Care Means Good Singing

A Conference with

Jarmila Novotna

Internationally Renowned Lyric Soprano
Leading Artist of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY BENJAMIN BROOKS

Jarmila Novotna, beautiful and accomplished prima donna of the Metropolitan Opera, ranks as one of the few younger singers to maintain the great tradition of vocal art. A native of Czechoslovakia, Mme. Novotna received her early training in Prague and went to Milan, as a very young girl, to continue her vocal studies. She began her career in Prague, earning immediate attention for the beautiful quality and skillful control of her voice. She has sung in the great capitals of the world, and was chosen by Toscanini to sing many rôles at the Salzburg festivals. An artist of great versatility, Mme. Novotna is as well known for her recitals and her radio performances as for her operatic interpretations. In the following conference, she speaks to readers of THE ETUDE about the elements of good singing.

—EDITOR'S NOTE.

THE BEST WAY to care for the voice is to use it correctly. People who sing in the proper way have no voice problems. Indeed, 'voice problems', as they are called, are not *voice* problems at all, but difficulties that grow out of improper *use* of the voice. Looking at good singing in the most general way, we may divide it into four fundamental steps: (1) Breathing; (2) Using breath for the vocalising of pure, free tone; (3) Applying tone to the words and phrases of singing; (4) Polishing elementary singing into musical style. Let us consider these important steps separately.

No "Style" in Breathing

"Breathing is the first, most absolute fundamental of correct singing. Indeed, singing is nothing more than the action of breath upon the vocal cords; and the singer who has learned to breathe correctly has mastered half of his studies. There is only one correct way to breathe. Individualities of 'style' or 'school' are important elements in rounding out polished singing—but there is no individuality in breathing. All 'styles' and 'schools' must be based upon full, free, unhampered diaphragmatic breath, well supported by the strong abdominal muscles, and sent without constriction through the entire vocal tract. The long, lyric phrases of Mozart, the powerful arias of Wagner, the shimmering cadences of French works are all achieved by means of the same full, diaphragmatic breath. And this breath development must be learned first.

Perhaps the best way to begin its study is to give attention to posture. The student who slumps in round-shouldered ease all week and then remembers to jerk her shoulders back at lesson time will never sing well! The start of a vocal career is a gymnastic exercise in posture. The body should be free and unconstricted, with the chest held high—and kept that way! Only in such a position can one send the breath freely through the vocal tract. Only in such a position can one avoid the harmful 'shoulder breathing,' which takes place whenever a singer moves his shoulders when drawing in breath. The danger of this type of breathing lies in the fact that the sudden and

unnatural inrush of breath fills the throat and closes it (or tightens it) instead of leaving it free and open.

"The delightful thing about breathing exercises is that one can practice them anywhere and at any time, thus developing the foundation for long phrases before one is ready to sing them. Indeed, breath control should be well mastered before singing, as such, begins. I have found it helpful to practice breathing while walking. It is also helpful not to exhale breath simply as breath, but to let it come out as a whispered, unvocalized (unsung) *S* sound. The use of this sound allows one to feel the action and sensation of the breath as it comes out, and is useful as a control. My exercise, then, consists of inhaling a deep, natural breath while I walk four steps, and letting it out as an *S* sound while I walk four more steps. (One - Two - Three - Four, breathing *in*; Ss-Ss-Ss-Ss, breathing *out*.) Then I increase the *in* and *out* to five steps, seven, ten, thus laying the foundation for the even, un-flutter-y breath which alone supports an even, tremble-free tone.

Freedom of Tone

"But singing is not a matter of breath alone! Breath must be used to send out tone. The best way to build tone is to allow the student to begin vocalising on *her own best* vowel. While there are no individualities in breathing, there are great differences in

the natural ease with which vowels are produced. Some voices tend to 'squeeze' on EE, some on I, and so forth. The student, then, should try to find the vowel on which her own voice feels freest, and to build a whole scale on it—always with complete freedom. Too much stress cannot be laid on the need for freedom. Only free tone is beautiful, and free tone (which is best described in terms of the sensations it produces) floats out vibrantly, with the feeling of nothing holding it back. The student should be alert for any feeling of constriction. This is invariably caused by muscle action somewhere along the vocal tract (more commonly in the throat and mouth), and muscle action is fatal to good singing. We have all heard of singers who 'lose their voices.' Unless there is something organically wrong with the vocal cords themselves, voices are not lost—they are hampered in their free emission by bad vocal habits usually due to muscular stricture. Whenever this occurs, whether in the case of a student or a professional, the most useful cure is to use the voice sparingly and to return at once to basic elementary exercises for producing free, unhampered tone. I believe that, where no organic ailment exists, such exercises will restore vocal ease better than anything else. Singing and speaking voices are unpleasant when lacking resonance. When the art of producing fundamental tone with ample resonance is attained, voices become strong, clear, and mellow.

"In third place, then, the pure, free tone (based on correct breath) must be given the shape of syllables and words. This is always a difficult procedure! It frequently happens that the young singer who is able to produce a fine tone on *AH* (or some other comfortable vowel) experiences difficulties in adapting that tone to words. Here again, the secret lies in avoiding muscular constrictions. Every singer finds certain sounds, certain words, even certain languages easier to sing than others. Italian, of course, is the most gratifying singing language because it consists chiefly of vowels (like the vocalising exercises) and possesses no consonants that are difficult to produce. Still, other languages must be learned! There is no 'easy' way to learn them. However, a great help in overcoming the general misunderstanding regarding the relationship between *words, resonance, and pitch* is to sing on the speaking level. If one sings on the speaking level while maintaining proper chest and head resonance, correct breath control is achieved; a free, open throat is assured; and an even (Continued on Page 406)



JARMILA NOVOTNA AS
VIOLETTA IN LA TRAVIATA

"FORWARD MARCH WITH MUSIC"

DOLL BABY

This piece comes in the class of recent works known as "novelties," requiring distinctive, "snappy" playing with piquant *staccato* quirks and contrasting *piano* and *sforzando* dynamics. Pieces of this type look easy but must be practiced diligently before they are "set" for proper effect. First practice the thirds in strict *legato*, watching the fingering; then apply a brittle *staccato*. Grade 4.

MORGAN WEST

Moderato ($\text{♩} = 80$)

The score is written for piano in B-flat major, 2/4 time. It consists of six systems of two staves each. The first system is marked *Moderato* ($\text{♩} = 80$) and *pp delicato*. It features a series of eighth-note chords in the right hand and a bass line in the left hand. The second system continues with *sfz* markings and includes a *poco rit.* section. The third system is marked *la melodia ben sostenuto* and *f*, featuring a long melodic line in the right hand. The fourth system is marked *molto rit. e dim.* and *mp a tempo*, with *sfz* markings. The fifth system is marked *cresc.* and *fff*, with *sfz* markings. The sixth system is marked *mf*, *p*, *pp*, and *pp Fine*, with *sfz* markings. The score includes various fingering numbers (1-5) and dynamic markings (*pp*, *f*, *mp*, *sfz*, *fff*, *pp*, *pp Fine*).

Poco meno mosso

A SUMMER LANDSCAPE

This piece in quasi-gavotte style must not be played too primly. It requires fluent treatment with the phrases well balanced dynamically.

Grade 3 1/2

Moderato ($\text{♩} = 69$)

CHARLES E. OVERHOLT

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THE ETUDE

5 3 1 2 3 4 1 3 2 1 3 2

f

3 2 4 5

Detailed description: This system contains the first two staves of music. The treble clef staff features a melodic line with various ornaments and fingerings (5, 3, 1, 2, 3, 4, 1, 3, 2, 1, 3, 2). The bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present in the latter half of the system.

rit. e dim. *a tempo* *mp*

3 2 2

Detailed description: This system continues the musical piece. It includes performance instructions such as *rit. e dim.* (ritardando and decrescendo), *a tempo* (return to original tempo), and *mp* (mezzo-piano). Fingerings like 3 and 2 are indicated above notes in the treble staff.

1st time 4 Last time

1 3 3 1 2 1 8^{va}

f *Fine*

Detailed description: This system marks the end of a section. It features a first ending bracket labeled "1st time 4" and a second ending bracket labeled "Last time". The music concludes with a dynamic marking of *f* and the word *Fine*. An *8^{va}* marking is present above the final notes.

Poco meno mosso

p

1 1 5 4 3 1 4 3 5 4 5 4 3 1

Detailed description: This system begins a new section titled "Poco meno mosso". It starts with a dynamic marking of *p* (piano). The treble staff contains a melodic line with numerous fingerings (1, 1, 5, 4, 3, 1, 4, 3, 5, 4, 5, 4, 3, 1) and slurs.

cresc. *poco rit.* *mf a tempo*

3 1 2 1

Detailed description: This system includes performance instructions: *cresc.* (crescendo), *poco rit.* (poco ritardando), and *mf a tempo* (mezzo-forte at tempo). Fingerings 3, 1, 2, and 1 are shown above notes in the treble staff.

f *D.C.*

5 1 2 3 4 1 5 3 2 2

Detailed description: This system concludes the piece with a dynamic marking of *f* and the instruction *D.C.* (Da Capo). The treble staff features complex fingerings (5, 1, 2, 3, 4, 1, 5, 3, 2, 2) and slurs.

SCHERZO IN B-FLAT

An amazing number of the compositions of the almost miraculously fertile composer, Franz Schubert, were published years after his death. In fact, he never heard some of his greatest works. In this "will o' the wisp" delightful number the player has a rare opportunity to capture the "whimsy" of this delicate, fanciful work, so exquisitely fashioned. Played with a very loose wrist, the fairy-like character of this piece will be evident.

Grade 3-4.

Allegretto M. M. $\text{♩} = 144$

FRANZ SCHUBERT, Op. posth.

The musical score is presented in seven systems, each containing a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system includes triplets and slurs. The second system continues with similar patterns. The third system features a piano (*p*) dynamic marking. The fourth system includes dynamic markings of *p*, *fp*, *fp*, and *pp*. The fifth system includes a *legato* marking. The sixth system includes a *cresc.* (crescendo) marking. The seventh system includes a *decresc.* (decrescendo) marking and a final cadence.

Grade 3.

SAUCY SUNFLOWERS

ROBERT A. HELLARD

Allegretto

Pertly (♩ = 132)

Poco più mosso

TRIO

Poco meno mosso

* From here go back to the sign (§) and play to Fine; then play Trio.

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The first system of the piano score for 'Tango Triste' consists of two staves. The right hand features a melodic line with various ornaments and fingerings (1, 4, 2, 5, 3, 3, 5, 4, 5, 3, 1, 4, 2, 3, 1, 5, 2, 4, 1). The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and the instruction 'D. S.' (Da Capo).

TANGO TRISTE

Dances are usually associated with joy. Not so with many of the tangos of Spain and Latin America, which have a note of sadness or sorrow, even tragedy. The tango reflects the *Gitano*, or gypsy, who has the tradition that he is happiest when he weeps. Therefore, this tango of sorrow must be played with emotional fervor. Grade 3½.

FRANCISCA VALLEJO

Tempo di Tango (♩ = 69)

With temperament

The second system of the piano score continues the piece. It begins with a forte (*f*) dynamic. The right hand has a rhythmic pattern of eighth notes with accents. The left hand has a steady bass line. Performance markings include *poco rit.*, *poco ten.*, and *mf a tempo*. The system ends with a double bar line.

The third system of the piano score features a melodic line in the right hand with fingerings 5, 4, 3, 5, 4, 2, 4, 2, 4, 2, 3. The left hand continues with a rhythmic accompaniment. A *Ped. simile* instruction is present. The system concludes with a double bar line.

The fourth and final system of the piano score shows the right hand with a melodic line and fingerings 3, 5, 3, 5, 3, 3, 4, 3, 3, 5. The left hand provides a rhythmic accompaniment with fingerings 1, 3, 2, 2, 2, 1. The system ends with a double bar line.

PRÉLUDE DRAMATIQUE

This work is by one of the most widely played contemporary composers. Ketèlby's *In a Monastery Garden* and *In a Persian Market* have had immense sales. This *bravura* composition proceeds to a fine climax and is an excellent work for summer study. Do not force the octaves, but rather make them ring with the sonority which comes from well-controlled arm muscles. Grade 5.

ALBERT W. KETÈLBEY

Largo M.M. ♩ = 100

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Largo M.M. ♩ = 100'. The first measure is marked *mf* and the second *p*. A *sostenuto* symbol is placed above the first measure of the second system. The second system begins with *mf* and the instruction 'melodia ben marcato'. A 'con Ped.' instruction is located below the second staff of the second system.

The second system continues with two staves. The first measure is marked *espressivo*. The second staff has a 'Ped. simile' instruction below it. The system concludes with a *cresc.* marking above the final measure.

The third system features two staves with a *f* dynamic marking. The first measure is marked *più cresc.*. The system ends with a *ff accel.* marking above the final measure.

The fourth system is marked *Grandioso* above the right side. It contains two staves with a *fff rubato* marking above the first measure. The left hand (l.h.) is indicated. There are 'con 8' markings below the first staff. The system concludes with a *fff* marking above the final measure, which is also marked *tutta forza* and *l.h.*. A 'Ped. simile' instruction is located below the second staff.

The fifth system consists of two staves. The first measure is marked *l.h.*. The system concludes with a *fff* marking above the final measure.

First system of a piano score. It features a treble and bass clef. The music includes various articulations such as accents and slurs. Performance markings include *accel.* and *fff rubato*. The right hand (l.h.) has a section with a circled 8-measure rest and a sequence of notes with fingerings 5, 4, 3, 2, 1, 4, 3, 2. The left hand (l.h.) has a circled 4-measure rest and a sequence of notes with fingerings 1, 2, 3, 4.

(To Coda) ♩ *Più mosso* M. M. $\text{♩} = 120$ $\frac{5}{2}$

Second system of the piano score. It begins with a Coda symbol and a tempo change to *Più mosso* at a metronome marking of 120. The time signature is $\frac{5}{2}$. The music features a *mf sostenuto* section with triplets and a *sf* section. Fingerings are indicated throughout the piece.

Third system of the piano score. It continues with a *cresc.* section leading to a *sf* section. The right hand has a circled 3-measure rest. The left hand has a circled 2-measure rest. The system concludes with a *cresc. molto* section.

Fourth system of the piano score. It begins with a circled 8-measure rest in the right hand. The music is marked *martellato ff* and *con bravura*. The left hand is marked *con Ped.* (with pedal). The system features a circled 3-measure rest in the right hand.

Fifth system of the piano score. It continues with a circled 8-measure rest in the right hand. The system features a circled 3-measure rest in the right hand.

brillante furioso

accel.

sf

lunga pausa

misterioso

D. S. al

CODA Più mosso

f

sost.

cresc.

ff

p

sf

FUN AT THE FAIR

Grade 3.

WILLIAM BAINES

Gaily M. M. $\text{♩} = 100$

mf

f

mf

Fine

p

f

D. C.

THE KING OF LOVE MY SHEPHERD IS

SECONDO

JOHN B. DYKES

Arr. by Clarence Kohlmann

Allegro ma non troppo

The musical score is written for piano in G major and 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked 'Allegro ma non troppo'. The score includes various dynamics such as *mf*, *f*, *ff*, *f marcato*, and *rit.*. There are also articulation marks like accents and slurs. Fingerings are indicated with numbers 1-5. The piece concludes with a *rit.* marking.

THE KING OF LOVE MY SHEPHERD IS

PRIMO

JOHN B. DYKES
Arr. by Clarence Kohlmann

Allegro ma non troppo

mf *f* *mf*

più mosso *mf*

meno mosso con brio *f rit.* *f*

ff

f *rit.*

MARCH MAESTOSO

W. A. MOZART

Arranged by George Henry Day

Prepare { Sw. Strings, Gedeckt, Soft 16'
Gt. Diaps. Sw. & Ch. to Gt.
Ch. Flutes, Sw. & Ch.
Ped. Soft 16' Sw. to Ch. to Ped.

Hammond A^2 20 3434 100 A^2 20 5623 200
Registration: B 20 7745 101 B 20 8645 201

Maestoso

MANUALS *pp* Sw. A^2

PEDAL *pp*

Ped. 32

tr Sw. A^2 *un poco cresc.* Sw. A^2 Ch. A^2 Sw. A^2 Ch. A^2

Sw. A^2 *p* Ch. A^2

tr *tr* *tr* *tr* *un poco cresc.*

f Gt. B *ff* add Reeds B

Gt. to Ped.

5-3

INTO THE HAND OF GOD

M. Louise Haskins*

BLANCHE DOUGLAS BYLES

Molto moderato

PIANO or ORGAN

espressivo

I said to a man who stood at the gate of the year, "Give me a light, give me a light, that I may

safe-ly tread in-to the un - known, that I may safe-ly tread in-to the un - known?" and he re-plied,

*Written by Miss M. Louise Haskins, this quotation was used in a world-wide radio address made by His Majesty, King George VI, from Sandringham, England, on Christmas Day, 1939. Used by permission.

mp
"Go out in - to the dark - ness and put your hand in - to the hand of God, go out in - to the



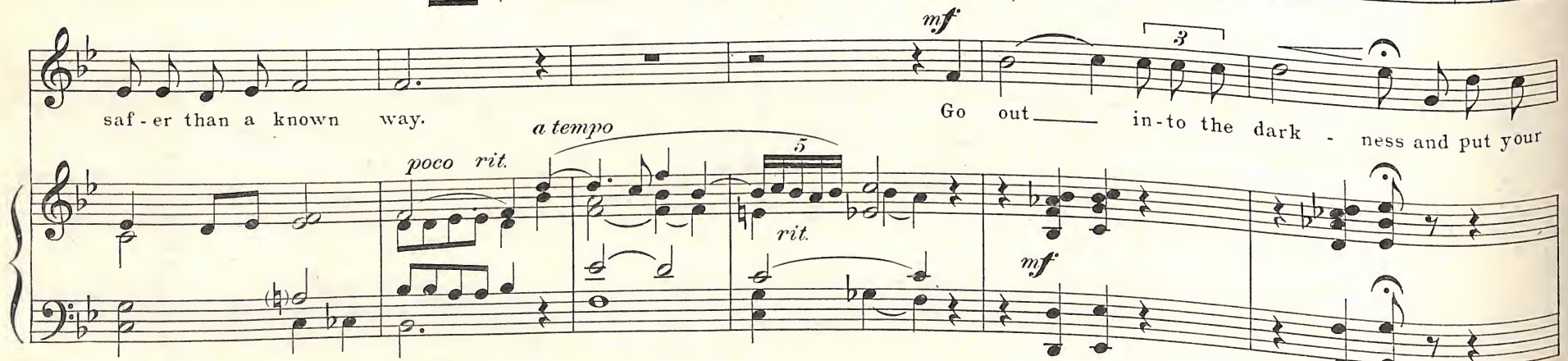
dark - ness and put your hand in - to the hand of God. That shall be bet - ter than a light and saf - er than a known



Meno mosso
way, That shall be bet - ter than a light and saf - er than a known way, - Bet - ter than a light and



mf
saf - er than a known way. *a tempo* Go out in - to the dark - ness and put your



rall. e dim. con espressione
hand in - to the hand of God, put your hand in - to the hand of God.



SINGING STRING

A very first solo for the A string.

KATE LA RUE HARPER

Moderato

VIOLIN

PIANO

mf Come and lis - ten, Moth - er dear; Hear my song sweet and clear; Let my A string

sing for you Ver - y clear and true. I am sure you nev - er heard

Sweet - er tones from an - y bird. Let my A string sing for you; Come and lis - ten, do.

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WOODEN SOLDIERS

A very first solo for the D string.

KATE LA RUE HARPER

March time

VIOLIN

PIANO

mf Wood - en sol - diers, ten or more, March - ing on the kitch - en floor.

When the play - time war is o'er, There'll be on - ly three or four.

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JULY 1945

401

Grade 2.

AND THE BAND PLAYED ON

CHARLES WARD
Arr. by Ada Richter

Valse allegro

The musical score for 'AND THE BAND PLAYED ON' is written for piano in 3/4 time. It consists of four systems of music. The first system begins with a *mf* dynamic and includes the lyrics 'Cas-ey would waltz with a straw-ber - ry blond, And the band played on; He'd'. The second system continues with 'glide 'cross the floor with the girl he a - dored, And the band played on; But his'. The third system has lyrics 'brain was so load - ed it near - ly ex - plod - ed; The poor girl would shake with a - larm. He'd'. The fourth system concludes with 'ne'er leave the girl with the straw-ber - ry curls, And the band played on.' Fingerings and articulation marks are provided throughout the score.

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BIG INDIAN CHIEF

Grade 1½.

LEOPOLD W. ROVENGER

Lively (♩ = 104)

The musical score for 'BIG INDIAN CHIEF' is written for piano in 2/4 time. It consists of two systems of music. The first system begins with a *mf* dynamic and includes the lyrics 'Like a tom-tom'. The score is characterized by a rhythmic pattern of eighth notes and quarter notes, with various articulation marks such as accents and slurs. Fingerings are indicated throughout the piece.

Note: a tom-tom is an Indian drum.
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The piano introduction consists of two systems of music. Each system has a treble and bass clef staff. The first system features a treble staff with eighth-note patterns and a bass staff with a steady eighth-note accompaniment. The second system continues this pattern with some melodic variation in the treble staff.

LITTLE BROWN BIRD

Grade 1.

ELLA KETTERER

Allegretto M.M. ♩ = 72

The vocal and piano accompaniment is written in 3/4 time with a key signature of one flat (Bb). It consists of five systems of music. Each system has a treble staff for the vocal line and a bass staff for the piano accompaniment. The lyrics are: "Lit - tle brown bird in the tree - top, Sings a song; Mer - ri - ly, mer - ri - ly trills it, All day long. Hear it sing - ing All through the coun - try - side; Gay - ly ring - ing, Ring - ing out far and wide." The piano accompaniment features a steady eighth-note bass line and chords in the treble staff. Dynamics include *mp* and *mf*. Performance markings include *rit.* and *l. h.* (left hand).

STAR DANCERS

Grade 2½

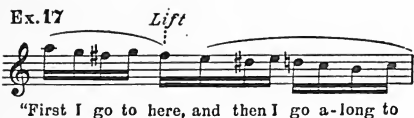
WILLIAM L. GILLOCK

Gaily (♩ = 58)

mp
legato
a tempo
rit.
mp
1st time
Last time
mp
l.h. over
rit.
pp
p
cresc.
p
rit.

The Teacher's Round Table

(Continued from Page 372)



Other Points

1. Play the opening B of the movement with full caressing touch, that is, with a gentle "pet" and a slight elbow lift as the key is played. After such a long, strong tone *never* stress the note which follows. During the sustained B the elbow returns to its low position where it plays the ensuing D softly, curving to another elbow lift on the stronger second D. . . . Then after lingering briefly on the second D, depress the soft pedal, and *breathe* the final B and G very quietly with a close, caressing touch.

2. Now remove soft pedal. Play Measure 3 with fuller tone than Measure 1, and Measure 4 richer than Measure 2 so that the variation which begins Measure 5 may again be played very softly and freely, with a *crescendo* in full-arm *staccato* to the variation in Measure 6.

3. Start Measure 7 (climax) with very full up-tone, and do not lose vitality of tone or tempo until the beginning of Measure 8. Here, make a very quick *diminuendo*; then a scarcely perceptible "hesitation" on the last three notes of Measure 8 before you start the variation of the theme.

4. Work similarly at the breathtakingly beautiful variation which now unfolds in Measure 9. I recommend playing the ascending scale in Measure 10 with soft "petting" *staccato* and with damper pedal. . . . Why use pedal in *staccato*? Because *staccato*, especially in slow, lyrical passages need not necessarily be considered purely as tone duration, but may also be regarded as a quality of touch—to which theory I think Mozart himself would subscribe. However, if you disagree with me and prefer to play it as a "dry" *staccato*, I haven't the slightest objection.

5. Do not accent the top B in Measure 14 but feel the first gentle phrase-stress on the D-sharp



6. Watch the quality and quantity of

the two-note slur in the final cadence, Measure 16. For this see Point 13 in last month's Mozart article.

7. The swaying left hand accompaniment (omitted here) is of course very important. For its treatment see Points 8 and 9 of last month's article.

By this time it must be apparent to everyone why Mozart is so difficult to interpret. . . . The stripped structure, the sparse notes, the slender substance, in brief the physical tools which Mozart proffers are so slim and so few that the task becomes colossally difficult. . . . After a period of intense Mozart study, even the profoundest works of Bach, Beethoven and the others present less formidable difficulties because these composers offer more substantial tools, more tangible materials. They put at the creator's disposal earthier substance, richer texture, and more immediate and comprehensible props. For this reason alone, no student, no pianist should let a day go by without communing with the incomparable Mozart.

Chopin Studies

If it is at all possible, please print the grades of the Chopin Etudes. I realize that the grading, would probably be controversial, but I would like to know in what order they should be studied.—J. L., Washington, D. C.

As you say, it just *ain't* possible to "grade" the Etudes, since all of the studies in Opus 10 and 25 are super-advanced.

Those three pleasant little supplementary studies without opus which Chopin wrote later are not on a par technically or musically with Opus 10 and 25.

As to the order in which the Etudes should be studied, that too is a poser impossible to answer. No one would agree with anybody else's prescription . . . so what's the use of trying?

The Etudes which are technically easiest are probably Opus 10, Nos. 3, 6 and 9, and Opus 25, Nos. 1, 2, 7 and 12. . . . The hardest ones are Opus 10, Nos. 1, 2, 10 and 11, and Opus 25, Nos. 6, 8 and 11. . . . But, shucks, why worry? They're all so tough that it would take most of us two or three life-times to master them.

Remember, won't you, that some of the best preliminary studies for the Etudes are the Chopin Preludes—especially Nos. 3, 5, 8, 12, 14, 16, 19, 22, 23, 24. . . . In fact most of these are full-fledged Etudes themselves, slightly shorter but quite as difficult as Opus 10 and 25.

Some Recent Orchestral Recordings

(Continued from Page 370)

some ways, this is the best performance Walter has made with the Philharmonic; the orchestra responds to his demands in every way and permits us to realize his abilities as a Mozart interpreter.

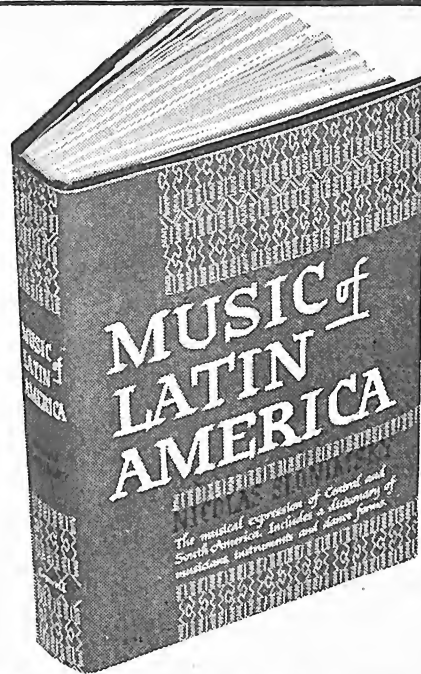
Stravinsky's new ballet is too fragmentary for its own good. It was written at the instigation of Billy Rose, and part of the score is used for dance sequences in the latter's New York show, "Seven Lively Arts."

Offenbach: Orpheus in Hades—Overture; The Detroit Symphony Orchestra,

conducted by Karl Krueger. Victor disc 11-8761.

This is the first of a series of recordings that Victor has planned with the Detroit Orchestra under the direction of Karl Krueger, who was recently appointed the orchestra's permanent conductor for the next ten years. Apparently, this disc is intended to replace another that Victor previously had in its catalog, made by Constant Lambert. Offenbach's overture has long been a popular favor-

(Continued on Page 420)



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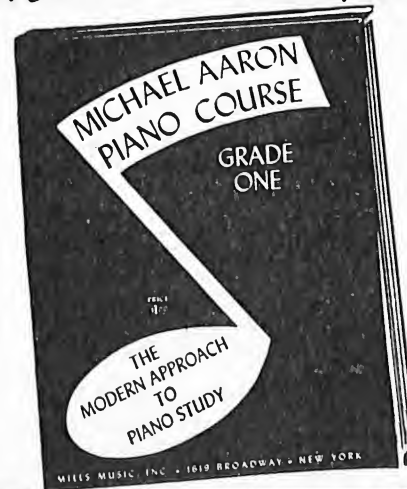
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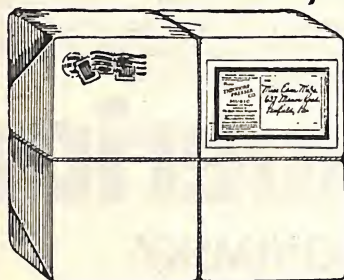
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Singing for Health

(Continued from Page 375)

clavicular, costal and diaphragmatic breathing, such stretching is reduced to the minimum. The other cause is a sudden and great increase in the consumption of oxygen, and is therefore, an indication of an habitually low intake of oxygen.

In addition to practice of the above recommended exercise, we should see to it that whether standing, sitting or walking, the singer's posture, that is, the chest up and the shoulders back and down, is preserved.

Pianists, violinists, and violoncellists should take notice, for their performing posture is anything but conducive to a full and complete functioning of the lungs.

Good Voice Care Means Good Singing

(Continued from Page 384)

legato scale is not only a natural result but becomes entirely automatic.

Fundamental Tone

We must make a distinction between the words which remain on the speaking level and the singing sounds with which we follow the notes of the melody line. Many singers try to sing words on the notes of the melody line which invariably results in forcing, strain, and hardness of tone—and eventually in 'loss of voice.' Another very important chapter in voice culture is the subject of vowels and consonants. Uneven singing, tight throat muscles, rigid jaw, and stiff tongue are caused either by incorrect vowel and consonant formations, or by lack of sufficient head resonance and of firm abdominal support. The tone produced in the voice-box is called fundamental tone. The sound of the fundamental tone is what fills the vowel molds, formed mainly with the mouth. There are vowel molds in French that do not occur in German diction, and vowel molds in German that have no counterpart in Italian and so forth. In other words, if the mouth contains some sound of the fundamental tone, all that is necessary to pronounce all vowels in all languages is to change the shape of the mouth into the mold of each individual vowel.

At this point, I should like to say that the young singer must be careful not to overdo or overstrain. It is natural and understandable that the eager young singer, strong in vigor and high in ambitious hopes, should wish to accomplish as much as possible just as quickly as possible. But it is as dangerous as it is understandable! Overdoing lays the foundation for any number of bad habits and even be felt during the young years, but which will assert themselves later in the form of problems, vocal tightness, and the like. Then the singer suddenly wonders what has happened to make her 'lose her voice!' The answer, of course, is that nothing has happened—quite simply, the muscular strain of years of unconscious bad vocal habits is showing itself.

This can be cured—but it is much better to avoid than to cure, and one of the soundest means of avoiding muscular tension in later years is to go ahead slowly when one is young, and to test the feeling of every tone, every syllable for complete, unobstructed freedom.

"Finally, then, we approach the complete synthesis of breath, vocalization, and singing into polished performance. A student may spend years learning how to draw and support breath; how to vocalize that breath into pure, free tone; how to adapt that free tone to any word in any language—and the result is still not artistic singing! The art of singing, like every other art, is not a series of techniques (necessary as these techniques are!), but a unified human expression. It is this final touch of well-considered expressiveness that rounds accomplished vocalization into artistic singing, and it comes through the faithful study of styles and tradition. When the voice is under control, the student should learn the classical literatures of many lands—not merely study individual songs, but grasp and master the essentials of each style and tradition. Here it is that the very important difference of the Italian, French, and German 'schools' come to light. And here it is that the student realizes the great interdependence between style and the qualities of language that produce each style. The character of the Italian language, of which I spoke before, results in the great melodic line, the uninterrupted flow of phrase which we associate both with *bel canto* singing and with the Italian 'school.' The harsher pronunciation of German results in a very different style; while the French 'school' depends more than any other on complete purity of diction. In outlining these distinctions, I do not wish to give the impression that they are completely separate one from the other, like gloves or beads in separate boxes. All styles are based upon free tone production, and there are times when the approach to one style applies to another, or when the same approach applies to all. Certain Wagnerian phrases, for example, are pure *bel canto*. In the main, though, each language develops a 'school' and tradition of its own, and these must be earnestly analysed by the singer who desires to project expressiveness. The final stage is the interpretation of the individual song and poem; but this is based on a thorough understanding of the style and tradition of which the song and the poem form a part. But that comes later! For the vocal student, the chief difficulties can be solved by thoughtful attention to posture and breath; to the emission of this free tone to any syllable—without muscular tension."

The World of Music

(Continued from Page 361)

THE TWENTY-EIGHTH consecutive season of stadium concerts opened at Lewisohn Stadium on June 18, with Artur Rodzinski conducting the Philharmonic-Symphony Orchestra, and with Nathan Milstein appearing as violin soloist in an all-Tchaikovsky program.

ALEXANDER HILSBURG, concertmaster of the Philadelphia Orchestra, has been

(Continued on Page 413)



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VOICE QUESTIONS

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IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

A Very Deep Bass Voice

Q. I am fifteen years of age and my voice is not entirely settled. It seems to be a deep bass with a range

Ex. 1



I have had no vocal training. Should I take vocal training and will it injure my voice to sing in a high school glee club?—R. H.

A. The range you specify in your letter is quite extraordinary in that its lower register extends about seven or eight semitones lower than most bass voices. The upper register is equally extraordinary in that it lacks about the same number of semitones. The range

Ex. 2



is much more usual and most music for the bass voice makes use of all or almost all of these tones.

2. Your low tones would be quite valuable in a male quartet but the lack of the higher notes would make it difficult for you to sing the bass part in a mixed chorus. Of course the music for the solo voice would either have to be transposed down for you or especially written for you for the same reason. As you suggest, as your voice becomes more settled you may lose some of your lower tones and gain some higher ones and if you do so your voice will become more valuable.

3. We would suggest two things. First, have an audition before a competent vocal teacher who will give you his advice, and tell you whether you are ready for lessons or not. Second, have a laryngoscopic examination by a throat doctor to determine whether or not your vocal cords are quite normal. You are very young and there is plenty of time for you to learn how to sing. Do not sing in the High School Chorus until you have had the singing teacher's advice.

He Is Hoarse and Pulls on His Throat

Q. For several years now I have been bothered with throat trouble. I get hoarse very easily, especially when I whistle or talk for a few minutes. It is greatly relieved after finishing a meal. I was told by a teacher who studied with Sbriglia for seven years that this condition was caused by pulling from the throat when I talk. She said the vocal cords are covered with fine fuzz and when I talk I cause this fuzz to rub the wrong way. She also said that if I did not learn to speak correctly, I would develop serious throat trouble in time. I have no money for lessons. Please tell me of any good book I could study to learn to speak from the front of my mouth and not pull from my throat.—P. E. H.

A. Your teacher is quite correct when she tells you that you will never learn to sing well unless you learn to speak correctly. There are at least four usual faults which tend to make the speaking and singing voices sound unpleasant and difficult.

1. Stiffness of the external muscles of the throat. Sometimes this is so marked that it is quite visible to the naked eye, the contraction extending from about the line of the lower ear down to the collar bone. This contraction of the external muscles makes the voice sound thin and strident.

2. The internal muscles around the tonsils, extending down toward the larynx, stiffen during speech and song, causing those peculiar tone qualities called guttural and throaty.

3. There may be stiffness about the soft palate and uvula, which interferes with those complicated and more or less automatic movements of these parts, which are normal in voice production. The resonances are interfered with and the voice sounds nasal and thin.

4. There may be stiffness of the tongue, jaw, and lips which prevents the easy and comfortable formation of vowel and consonant sounds, causing a slovenly diction as well as a tight and unpleasant tone quality. It is the business of your teacher to discover whether any or all of these muscular interferences are present in your speaking and singing and to tell you how to cure them.

There is no fuzz upon the vocal cords unless you have had nasal catarrh for some time and the mucus has dropped down upon the cords especially at night during sleep. A laryngoscopic examination will definitely determine this. The normal cords are pearly white in color, but when they are diseased they become yellow or pink in color.

Sbriglia was very careful to call the attention of his students to the slightest tightness in any part of the throat during singing. "Vous touchez la gorge" (You use the throat), he often called out. The breath was the motor which ran the voice in his opinion, and the utmost freedom of jaw, tongue, throat and lips was an absolute necessity for the production of a good, clear, resonant tone and good diction. We concur entirely in this theory of vocalization. 5. It is almost impossible to learn the complicated art of singing from books alone. However, you might read Fillebrown's "Resonance in Singing and Speaking" and also my small introduction to the art of singing, "What the Vocal Student Should Know." These may be obtained through the publishers of THE ETUDE. You need singing lessons badly.

Phrasing and Breathing in a Song by Cadman

Q. Will you please tell me where to take a breath in the enclosed phrases from Cadman's I Hear a Thrush at Eve? Thank you very much for your help.—Mrs. E. R.

A. We have consulted both the high and the low copies of Mr. Cadman's song and they both agree with the phrasing that is indicated in the excerpts you have sent me. However, in our opinion, in each instance the slurs are slightly too extended. It would not sound very well to breathe after the unimportant word "For" in the first stanza nor after the verb "Are" in the second. The more sensible phrasing might be, "Twilight and rapture weave Snares (breath) for her singing" and in the second stanza "Throbbing with ecstasy Love Notes (breath) are winging." It would be exceedingly difficult to sing the phrases all the way through in one breath without hurrying them and thus marring their beauty. Here are the printed phrases.



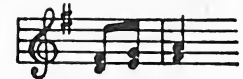
You might write to Mr. Cadman at 3578 Fourth Avenue, San Diego, California, and perhaps he will send you a personal answer.



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Building the Successful Choral Society

(Continued from Page 377)

organization, its concerts should be semi-public rather than public; performed before friends and relations who will overlook the shortcomings of the embryo club.

As can be inferred, from what has preceded this, ninety per cent of the success of a glee club rests upon the director; his musicianship, his personality, his diplomacy.

The director must be able to build an organization that combines musicianship

and fellowship, acquire a large and varied repertoire that remains definitely within the powers of the club, and compile programs that combine sound artistry with popular appeal. And he must have diplomacy enough to keep every one satisfied.

It is well to remember that music and musicianship are not the only problems inherent in the development of a glee club. A choral society is not an organization that assembles miraculously on rehearsal nights, gives forth beautiful music and then disbands to do nothing until next rehearsal. Rather it is an organization exactly like any other with much that goes on behind the scenes if it is to be a success.

The clever director will strive to make the members feel that the club is their own organization, and putting them to work is the surest way of accomplishing

this. Get as many members as possible into office or on committees and see that they have some actual work to perform. Nothing will bind them more surely to the club.

The officers, of course, should be carefully chosen from the most capable members of the club and from those who have the respect and liking of the other members. The committees offer an opportunity to give the most members something to do. The Membership Committee can be composed of a great many persons. This is one of the most important jobs; getting new members. An active Membership Committee can usually acquire, sooner or later, all of the best voices in a city or community.

In this respect it is always wise to make membership in the glee club a privilege rather than allowing the members to feel that they are doing someone

a favor to attend. The club membership should always be kept so low that there never is a vacancy and always a waiting list. When the waiting list reaches goodly proportions, the membership can be increased, but never sufficiently to admit all of the would-be members.

The membership committee must exercise considerable discretion, and make sure that all new members are thoroughly desirable. A few misfits, even though they are expert singers, can play havoc with an organization. Harmony among the members is as essential as harmony in the singing.

In other words, make and keep the glee club exclusive.

Somewhat in the same category are associate members. Associate membership is a two-bladed sword that can be used to increase the prestige of the club

(Continued on Page 412)

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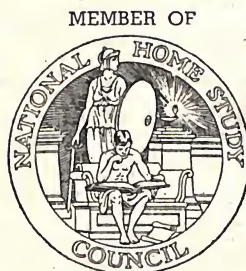
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ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

Q. I would appreciate some information about an old organ I have been thinking of buying. It has eight stops, all of which have the names on them, except one. I enclose list of stops and ask that you tell me which stops are suitable for soft music, for loud and for moderate tone. The instrument is in such condition that I hesitate buying it for fear it will cost too much to put in good condition, but if it can be fixed up, and the stops are ones suitable for use in a small church I do not object. Can a small electric motor be attached to save blowing with pedals? What is the cost of Landon's Reed Organ Method, and would this book be of any help in the use of the stops?—A. H. H.

A. The list of stops you name does not appear to be a very satisfactory specification. For soft effects you might try Dulciana 8' with a soft 8' stop on left hand side to balance. You might try for moderate tone "full organ" with swell closed, and with swell open for loud effect. We know of no reason why an electric motor cannot be attached to the instrument, which we presume to be based on the suction principal. Landon's Reed Organ Method is priced at \$1.25 and contains a Chapter on "Stops and their Management."

Q. I am much interested in the answer given to C. R. M. in an issue of THE ETUDE as I have been considering a two manual reed organ with pedal or a small pipe organ. I realize that you cannot publish names of organ builders but I would appreciate it very much if you could answer my letter giving me names of organ builders who specialize in small residence pipe organs, and also companies who make reed organs.—K. G. V.

A. As practically all builders will furnish a small residence organ under normal conditions, when priorities are not in force, our advice would be to acquaint all the builders with your needs. We are also sending you names of persons having used reed organs for sale.

Q. I am organist in our small town church, with a Johnson-Smith organ—a nice sounding instrument, badly in need of repair, and definitely unbalanced. We have a chance to collect a sum of money which could be put towards the organ. The instrument contains the stops included on enclosed list. The Swell organ is a pleasant sounding organ but the Great organ is not. The Trumpet is abnormally loud, and I would not dare to try to play it. The tremolo makes a loud hiss while being used, and while not producing the desired effect, makes the organ waver and sound terribly flat. Can you recognize any trouble and how can the trouble be remedied? Is it possible to have the pedal Bourdon coupled to the manuals?—W. C. W.

A. Judging by your description the organ is evidently quite an old instrument, and our advice would be to consult an organ mechanic who can examine the organ, advise you and give you the cost of repairs. Swell to Pedal and Great to Pedal couplers are included in your specification, and their use should take care of the manuals to pedal effect that you wish.

Q. The church of which I am organist has purchased a new organ, and I am planning for the dedication of the instrument. I would like to know of some sort of a program that would be appropriate for the occasion. In both my choirs (Senior and Junior) the members of which are volunteers, I lack tenors and basses,

which is a great disadvantage where anthems are concerned. How can I best render this music, handicapped as I am?—R. M. B.

A. There is no set formula for the dedication of an organ, which may include an Organ Recital and in the program a Service of Dedication and song numbers appropriate for the occasion. War conditions contribute to the shortage of men's voices, and if you cannot secure them, we suggest that some of the numbers be for female voices, of which there are quite a number available.

Q. How often should a church organ be tuned? What should be the average charge for such care on a small two-manual organ? How often is a general overhauling or "check up" necessary?—C. P. B.

A. Much depends on the specification of the instrument and the proper care the organ necessitates. We cannot give you definite reply on the slight information included in your inquiry other than that the instrument receive the attention it requires.

Q. I am in charge of a volunteer Protestant Church Choir of twenty-five voices. At Christmas we do a great deal of Handel's "Messiah," and in Holy Week we do Dubois "The Seven Last Words of Christ." For two years in succession we have done Henry Vincent's oratorio "The Prodigal Son" as an extra project. We want to begin work on another oratorio. Will you recommend some works for me to study, so that I may make a wise selection for the group?—M. R. F.

A. Of course your selection of a work depends on the kind of oratorio you wish to use, and we suggest a choice from the following: "Hymn of Praise," by Mendelssohn; "Elijah," by Mendelssohn; "St. Paul," by Mendelssohn; Mass in A major, by Franck.

Q. Our Pastor has asked me to see about a new organ for the church, and I am anxious to know what is available. The church is Catholic and seats about four hundred people so we would want a small organ. We can pay about \$1500.00. Would you suggest a small pipe organ or a reed organ with two manuals and pedals with electric power? We are more particular about variety and beauty of tone rather than power. Will you kindly send any lists of organs you may have? Particularly anything in our vicinity as transportation is a problem now.—R. M. H.

A. As noted in the heading of our column, we cannot recommend any particular type of instrument, and we suggest that you investigate the various instruments and make your decision on the instrument that best fills your needs. We doubt whether you can secure a new organ under present conditions.

Q. The church at which I am pianist wishes to purchase an organ. As there is no space for the pipes of a pipe organ the Committee has in mind either a _____ or an _____ instrument. I personally am not acquainted with the latter. The church seats two hundred and fifty when an adjoining Sunday school section is opened. The Committee also feels it best to buy a used instrument at this time as the church expects to put up a new building in five years, and at that time will desire to buy a permanent instrument. Do you have any information as to used organs available?—C. R. W.

A. As noted at the head of this department we cannot express here a preference for a particular style of instrument. We doubt whether under present conditions you could secure anything but a used instrument, and we are sending you by mail a list of persons having such instruments available. You might also address the various firms, who may have taken suitable instruments in trade.



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Hints for The Young Conductor

(Continued from Page 369)

to do two separate things: he must train his eye to see and take in the entire page at a glance; and he must train his ear to *sound*, inwardly and mentally, the full effect of the written measures. This is a very different matter from following a single melodic line, and requires the sort of proficiency that comes best, I think, with actual experience. There are a number of 'helps,' however, that can smooth the way to a certain extent.

"First, I believe, a good knowledge of the piano is of great assistance to the young conductor. I am fully aware that certain great conductors have attained that eminence from the apprenticeship of other instruments and have not studied the piano at all; still, I incline to think that they are the exceptions who prove my rule. Certainly, a good conductor need not be a professional or even a polished pianist; it is good, however, for him to have a working knowledge of that instrument and of its literature. For the piano offers the best training in learning to read groups and clusters of notes. If you find before you a work with a full chordal development in both hands, you may be reading as many as eight or ten notes at once. It is this kind of reading that will help develop fluency in score work.

Next, the young conductor must know harmony, which also acquaints the student with groups of notes, and familiarizes him with the habit of thinking in terms of such groups . . . which, in the last analysis, is what orchestral work consists of! Further, he should have a good, practical working-knowledge of the transposing instruments. And, when he gets to this stage of his work, he should acquaint himself with the history and development of instruments in general. The conductor who wants to read fluently, for instance, must know, in glancing at a page, that scoring for an E-flat horn is either the sign of an old score or of affectation in a modern one—that all French horns today are F-horns—that the horn part in E-flat must be transposed to F. Also, he must be able to make the transposition himself and hear what the passage has to say.

Obsolete Instrumentation

"This aspect of instrument history is as interesting as it is important. In the 'Magic Flute,' for instance, Mozart has written some twenty-two changes of horn—which, in those days before the valve horn, had to be made by changes of crooks. And the horn players had to bring their various crooks along with them. They would hang them on their arm, fetch them out when they were needed, and adjust them as they played, an accumulation of technics which caused the horn section to give off the jingling and rattling of musical 'spare parts' all the while it played. Other instruments have had similar histories. No clarinetist ever plays a C-clarinet. That one of all is a suspect as producing the awful 'yellow' tone, dreaded by player and hearer alike. Clarinetists today play the B-flat clarinet, and transpose as they go, regardless of the tonality of the instrument called for in the score. The *Egmont Overture*, written in C, is never played on a C-clarinet! The con-

ductor must know these and many more similar musical oddities, if he desires to obtain a full mental picture of his music the moment he sees it.

"Another good means of gaining experience in score reading is to listen to the radio or phonograph version of your work, score in hand, and to learn the habit of watching and hearing simultaneously. Naturally, the young conductor should have a fair familiarity with the work *before* he does this. To listen to a score you are reading for the first time is not very helpful. And, of course, the more familiar the young conductor is with the actual handling and preparation of scores, the more intimate his knowledge of them becomes. It is a good thing for the young conductor to copy parts, to write arrangements, to do any work of the sort that will deepen his knowledge of score fundamentals. I learned the 'Tannhäuser' Overture by copying the various parts and by 'making' a score of my own. It is an excellent practice.

"The best way to get to know scores is to work with them practically. Learn all you can from textbooks and then go to the scores themselves—often to find that the express effect the composer desires was secured at the cost of a theoretic 'mistake'! When I was studying in Philadelphia, I used to save up my money and, when I had enough, go to Presser's and buy an inexpensive score. What was my horror, on looking into the score of Dvořák's New World Symphony, to find that one passage in the *Largo* had the 'celli playing lower than the basses—a forbidden thing in the 'rules' of orchestration. I remember feeling very proud to have detected the 'error'! That showed how much I knew! Dvořák was wrong, and I knew better than he did! But then I listened to the symphony, mentally and in performance, and lo! it dawned on me that Dvořák wasn't 'wrong' at all! He had secured the exact effect he wanted, and a telling effect it is. Mendelssohn does the same thing, in his *Italian Symphony*, where he lets the flutes play lower than the clarinets and oboes. He does what the books say you must never do! And he is right. Because the quality that makes it possible to write symphonies at all partakes of an inborn color sense, orchestrally speaking, that also makes possible the securing of the desired effect. It is this, precisely, that the conductor must develop. And, if he is a true conductor, the same color sense will be born in him, too, enabling him to hear what the composer heard and to recreate it in living tone. That, ultimately, is what the conductor must do; score-reading and program-making are but means to that end!"

Hawaii's "Other" Music

(Continued from Page 364)

led the band until age and failing health forced his retirement around the time of the first World War. The rigid blackout regulations imposed after the Japanese attack on Pearl Harbor forced the discontinuance of the band's regular evening concerts for a time, but they were resumed early in 1943 under controlled lighting and the public response has been more enthusiastic than ever.

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VIOLIN QUESTIONS

Answered by **HAROLD BERKLEY**

IMPORTANT!
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Unknown Makers
 C. A. B., Pennsylvania.—I have not been able to obtain any information about a firm of makers in Dresden, Germany, named Ackermann & Lesser. The opinion seems to be that it is, or was, a firm of dealers which had violins made for them, to be marketed under the name of the firm. Such a violin is probably of the usual German "trade" variety, and its value can only be judged by considering it on its merits as a tone-producing instrument.

What Was the Question?
 Miss F. W., North Carolina.—Your letter began so interestingly—and then you did not ask the question you obviously intended to ask. You need not have hesitated—even if your letter had been a long one, I should have been glad to read it, and to answer it to the best of my ability. So if your problem is still bothering you, write and tell me about it, and I will do what I can to help you.

One of the Gemunder Family
 H. S. K., New Hampshire.—George Gemunder was the best maker of his family, and one of the best American makers. He was a pupil of Vuillaume, and carried on very worthy traditions of that master. A good specimen of his work, in good condition, would be worth today about four or five hundred dollars. Twenty or thirty years ago his violins brought a higher price. No one seems to know why their value has declined, for they are really excellent instruments.

Not a Strad.
 Miss E. C., Iowa.—Stradivarius made violins with both one and two-piece fronts and backs, so the fact that your violin has a one-piece front and back is no indication that it is genuine. Neither is the label. And every violin has the narrow inlay paralleling the edges—it is called "Purfling." In any case, a written description of a violin is of little value in determining its authenticity. If you are anxious to know the value of your instrument, why do you not send it to some such firm as Wm. Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois. For a small fee, they will give you a reliable appraisal.

A Book on Violin Makers
 B. J. B., Tennessee.—I am sorry you have not been reading THE ETUDE in recent years—you would probably have found it both interesting and helpful. I hope that from now on you will read it regularly. The best book for your needs, I think, is "Known Violin Makers," by John H. Fairfield. You can obtain it through the publishers of THE ETUDE.

To Obtain Accurate Appraisal
 Mrs. T. N. B., Missouri.—The only way for you to obtain accurate information about your violin is to take or send it to a reputable dealer. For a small fee he would give you a full appraisal. You will find the names of several highly-regarded firms in the advertisement columns of any issue of THE ETUDE. There are many thousands of violins bearing "Stradivarius" labels. Many of these are cheap, factory-made instruments; others are quite excellent violins, worth several hundred dollars. Whether your violin is suitable for your children depends entirely on whether they are old enough to play on a full-sized instrument. It is a great mistake to give a child a violin which is too large.

How Many Stradivarius Instruments?
 J. M. S., Oregon.—Before the war there were about six hundred known Stradivarius violins, thirteen violas, and about sixty violoncellos. So far as is known, Stradivarius made no double-basses; at least, none are considered to be indubitably his work. I do not know of

anyone living in or near your home town who owns a Stradivarius.

Tempo in a Schubert Work
 B. L., New Jersey.—The Allegro of Schubert's *Rondeau Brillant*, Op. 70, should be taken at about 108-116 to the half-note. If played at a faster tempo, the movement is likely to lose its inherent grace and charm. On the other hand, if it is taken very much slower, it is likely to sound pedestrian. I don't think you need take too seriously the interpretation of the artist you mention, for he often shows a rather regrettable tendency to play his Allegros more rapidly than is justified by the musical content of the movement.

Second Position Fingering
 J. P. C., New York.—You are playing in the second position on the G string if your first finger is on B-flat or B-natural. Just as you are in the third position if your first finger is on C-natural or C-sharp. The various positions run into each other somewhat. For instance, if you play on the G string in the first position the notes A-sharp, B-sharp, C-sharp and D-sharp, your hand is in the same place as if you were playing B-flat, C-natural, D-flat and E-flat in the second position. (2) The passage you quote from Schubert's *Ave Maria* should be played with three bows, beginning with the Up bow.

Beginners Material
 A. L. C., Oregon.—Your letter was written before the February issue of THE ETUDE appeared; when you saw it, you found your question answered, I think. Other good books for beginners, which I did not mention in February, are the "Tune-a-Day" series by Paul Herfurth and the "Learn with Tunes" books by Carl Grissen. You would find very useful, if you do not know them, the "Folk and Master Melodies" by Wesley Sontag.

I do not get the impression from your letter that the material you use, or your methods, are in any way old-fashioned. Because a book is just off the press does not mean that it is necessarily any better than one that has been in use for twenty years or more. The best teaching material for a teacher to use is that with which he gets the best results. If you wish to keep up with the latest publications, why not write to the various publishing houses and ask to have catalogs sent regularly to you? A teacher of your standing would have no difficulty in arranging to have material sent on approval.

Another of Many German Makers
 W. W. W., Virginia.—There was, and perhaps still is, a large family of violin makers named Meinel working in Markneukirchen and Klingenthal, Germany. Instruments bearing that name have been known for over a hundred years. Their violins are not particularly well made, and the varnish is usually hard. They are essentially "trade" violins worth from fifty to, at most, one hundred and fifty dollars.

Apparently a Rare Instrument
 M. M., Nebraska.—Thank you for your interesting letter. Your description of your violin, and your adventures with it, made good reading. Certainly you should have the instrument appraised and certified. I would suggest that you take or send it to William Lewis & Son, 207 South Wabash Avenue, Chicago, or to The Rudolph Wurliizer Co., 120 West 42nd Street, New York City. A rare violin should always have papers attesting its authenticity.

Not Too Old to Begin
 M. A. O., New York.—Certainly you are not too old to begin studying the violin, provided that you do not expect to become a concert artist. And provided, also, that you are willing to go through a year or so of real drudgery. If you have music in your heart, and a flexible physique, there is no reason why you should not do well and get a lot of fun out of playing. Regarding the vibrato, I cannot say what your possibilities are without knowing you. And the possession of absolute pitch is not at all necessary. Many fine players do not have it.

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Building the Successful Choral Society

(Continued from Page 408)

on one hand, and on the other to provide a source of revenue.

Prominent members of the community are solicited to join the club as associate members; which, in brief, means that they don't sing. Associate membership carries entree to all social events and in addition gives the members some standing as patrons of worth-while things. Also, tickets to the value of the associate membership fee are given to such members each year.

A list of associate members that includes the leading lights of the community adds distinctly to the prestige and the dues are a source of revenue, usually needed badly.

A Committee on Engagements is an important adjunct to the club, even if its activities are somewhat negative. Once the club has a reputation it will be flooded with more requests for concerts than it can possibly fill. It is the job of the Committee on Engagements to select from these offers those that the club will accept. This committee should have very definite and high standards as to the size and quality of the audience, the size, character and location of the auditorium and so forth. And having set such standards the committee should live up to them. When the conditions under which the club would sing fail to live up to these standards, the invitation should be refused. Or, in other words, all invitations that would fail to uphold the status of the club as a first rate organization should be refused.

Other Committees

All of which is more along the line of keeping the club exclusive.

The Finance Committee has an important task. It will be found that not a few members, when conditions become difficult, will be prepared to drop out of the club because they believe that the elimination of club dues will be one way of affecting needed economies. In such cases the Finance Committee should be empowered to waive dues—and without knowledge of the club as a whole—so as to avoid embarrassment and humiliation to the members who are in straightened circumstances. This procedure often will save excellent voices for the club.

The Publicity Committee should be a one-man affair entrusted to some individual who knows something about the subject. He should be expected to send notices to the newspapers of concerts, social activities, elections, and so forth; obtain pictures and cuts of the officers and soloists and supply these to publications wishing to use them, and see to it that they are returned; and cooperate with local committees of organizations sponsoring concerts by supplying them with necessary data for the publicity in their community or city.

The librarianship of a glee club is an extremely important post requiring much hard work. Therefore, it should be a paid position. The librarian should keep a permanent card index system showing all items in the library and listing where and when each was sung. This prevents undesirable repetition of certain numbers in public concerts.

In addition, the director sends the li-

brarian a list of the numbers to be sung a few days in advance of each rehearsal or concert. The librarian, then, arranges these numbers in packets which he gives to the members at the time of the performance, be it rehearsal or public appearance, and collects them after it is finished.

Music That Came on the Mayflower

(Continued from Page 383)

"to the discomfiture of the rector and such of his congregation as were wakeful enough to notice passing events." Instead of doing away with the choirs a reform was brought about. They were restored to the high office which they deserved to fill. Congregational singing of hymns was revived and church music went on its upward way.

There were concerts presented in this country by noted European artists as early as 1731. Not only in the east but in the southern cities these concerts were presented. But their influence was limited. The new country was fully occupied with the stern business of making the wilderness a home, and in defending its settlements from the Indians.

As the years passed the musical life of the country was enriched by the arrival of such musical families as the Damrosch family. In Boston Mr. Lowell Mason began experimenting with teaching music to all children in the public schools. Early composers started without help to work at music composition, later confessing the worthlessness of their early attempts.

But America, for all its early handicaps, was on its way to a musical future in which it was to regain lost ground and to take its place as a leader in the world of music.

Helpful Exercises for the Pianist's Hand

(Continued from Page 367)

4. Bend the finger at the knuckle and midjoint and permit the back of the hand and these two bent joints to assume the three upper sides of a rectangle.
5. Place pressure in front of the middle of the second phalange and exert force backwards against the knuckle.
6. Push the hand bone, finger and all forward by means of their own extensor or lifting tendons against this applied outside pressure and overcome it. In Ex. 3 is exemplified the fifth finger hand bone being exerted forward under pressure.
7. Repeat the exercise placing pressure at the same time against the first and second phalanges; then at the first phalange only thus bringing the entire finger to a state of equalized strength in all its three joints.
8. Beginning with the hand bones in a relaxed condition, reverse the principle of this exercise in all its details and draw the hand bone back with their flexor or bending tendons until pressure applied has been overcome and a straight line regained across the knuckles.
9. These exercises are also applicable

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to that of the fourth finger.

The perpendicular angle of the hand as emphasized in the foregoing exercise assists the hand bones at the wrist to move at maximum efficiency by taking pressure off the wrist and increasing leverage and thereby strengthens the muscles relating to the hand bones and adds to the vital quality of the exercise.

Gaining Lateral Thumb Control

A fluent lateral action of the thumb depends upon a strong and gracefully molded hand arch. Now that this has been attained perform the following interesting and vital exercise:

1. As in the preceding exercise keep the forearm, wrist and fingers held flexibly in place on the table.

2. Make sure that both joints of the thumb are held in consistently firm contact with the surface of the table and, which is most important, make sure that the wrist does not lift off the table.

3. Swing the thumb slowly and firmly to and fro under the hand transcribing a semicircle while exerting pressure with the thumb as a whole on the table as the exercise is being performed.

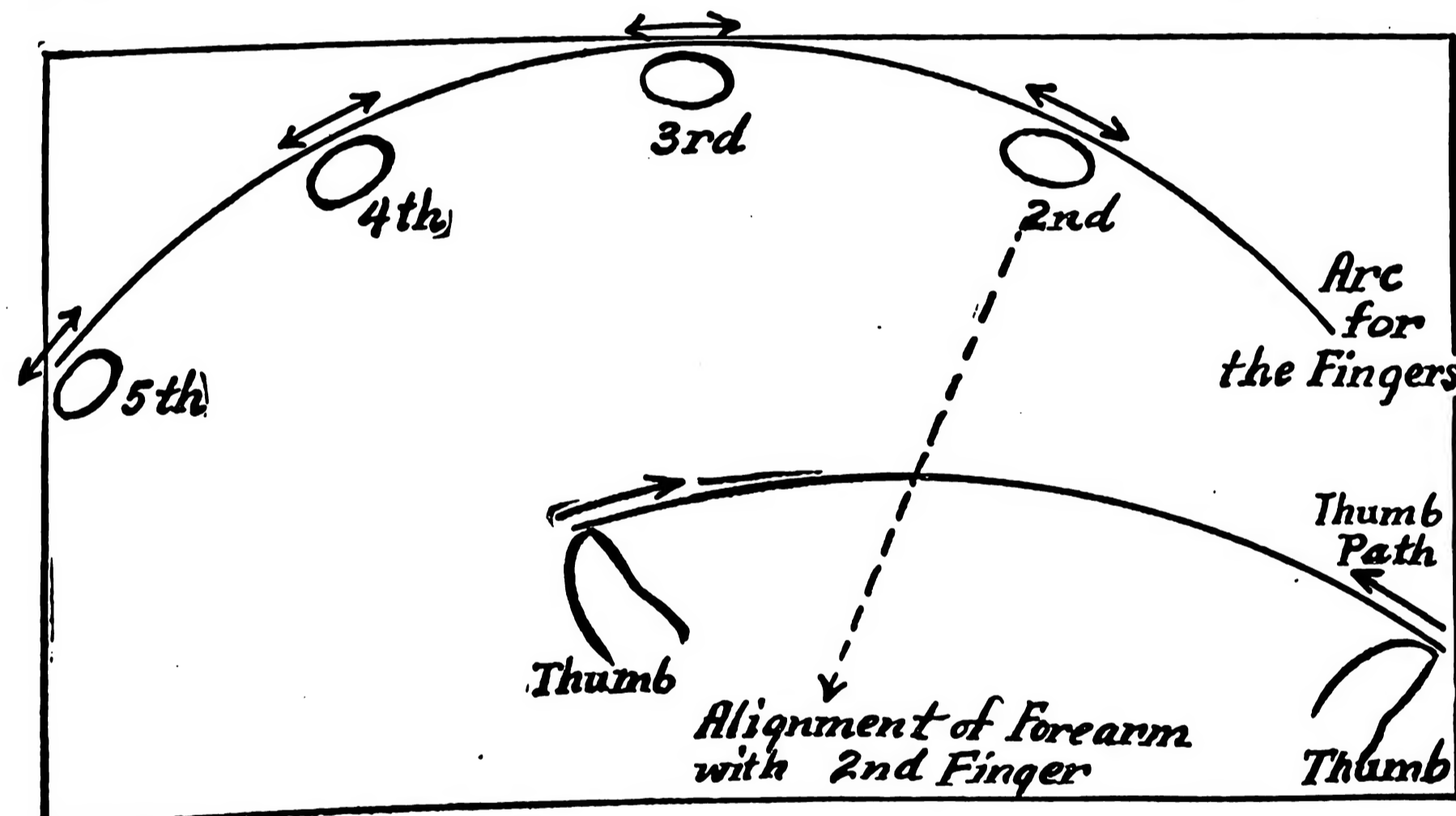
4. In gradual stages increase speed with added pressure.

5. Apply this exercise to the lateral movements of the fingers, permitting each finger to trace as firm and wide an arc as possible while the remaining fingers maintain a set position.

6. The reduced-sized graph, represented in Ex. 4 below, outlines at (A) the

coördinated movements to maintain curved paths for the fingers and thumb to move along, otherwise wobbly lateral movements will be apt to result. The position of the forearm can be approximately ascertained by an imaginary line running from the tip of the spread second finger from the inside bone of the elbow joint. Obviously the forearm must be held still, otherwise unnecessary tension will result when it is thrown out of alignment with the second finger.

These exercises form a staple, intelligent approach to the development of hand technic in its various aspects by first laying an exact foundation and building upon the same. No builder would work without an architect's blueprint which gives precise specifications, and no more can a pianist create correct outlines of touch, much less produce artistic tonal results, speed, and agility at the piano without definite plans with which to work. Furthermore, the interpretative side of music is at the mercy of a faulty technic for even the simplest effect cannot be adequately expressed unless the proper medium is improved or perfected for which to give it utterance. Fancy a carpenter working with a dull tool, or an aviator flying in a poorly built machine; yet the young pianist of today suffers from comparative handicaps attempting to express the subtle beauties of the musical language without, figuratively speaking, the tongue for which to give it expression. The flights of imagination and emotional ecstasies as revealed in



path of the thumb. That at (B) gives each finger spot and the possibility of lateral movements along a fixed semicircle. The teacher can easily form individual graphs measured from the pupil's particular hand and it will be found highly beneficial from the standpoint of

our great musical classics surely warrant the development of an adequate technic, therefore, in making intelligent projects and building upon them, an edifice of permanency is derived through helpful exercises for the pianist's hand. The importance of this cannot be over-stressed.

The World of Music

(Continued from Page 406)

named associate director for the season 1945-46, to succeed Saul Caston, who recently was appointed conductor of the Denver Symphony Orchestra.

EMILY WAGNER, founder of the Music School Settlement, in New York City, was killed on May 4 at Brookhaven, Long Island, when her automobile was struck by a locomotive at a crossing near Brookhaven Station. A year ago Miss Wagner was guest of honor at the fiftieth anniversary celebration of the Music School

Settlement. For more than twenty years she had been a teacher in Brookhaven of piano, violin, and violoncello. An interesting story on the founding and development of the Music Settlement appeared in THE ETUDE for October, 1944.

THE OPERA, "THE QUIET DON," by the soviet composer, Ivan Dzerzhinsky, was given its New York premiere on May 27 by the Russian Grand Opera Company. The opera is dedicated to Dimitri Shostakovich.

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The Music of the North American Indians

(Continued from Page 376)

voices lead the singing.

Songs are the property of clans, societies, individuals. In ceremonial songs accuracy is absolutely indispensable. Such songs are appeals to the Creator, and the path must be straight or the songs will not reach their goal, and evil will result. So, when a mistake is made, the singers stop at once; either the song or the whole ceremony is repeated, or a rite of penance is enacted; then the ceremony may proceed.

Women compose the lullabies. But the Indian braves have not a high regard for the women's singing. When asked about the lullabies, the men said: "Yes, the women make a noise to put the children to sleep; but that is not music."

The instruments are drums of various sizes and structure: whistles of bone, wood or pottery, some producing two or more tones; pandean pipes; notched sticks rasped together; rattles of gourds or bones; flutes.

On the whole, the music gives the impression of being in the minor mode, but when examined, much of it proves to be in major. Rhythms vary greatly, and much mixed rhythm is used. We are familiar with all of this in our own music. But the Indians have one practice that is quite foreign to us: in some of their music not only the rhythm but the *time* of song and accompaniment differ. It seems as if each, the singer and the player, proceeds on his way regardless of the other. The song may have ninety-six quarter notes in a minute, and the accompaniment one hundred and twenty-six quarter notes in the same time. Reduced to its lowest terms this means that the singer produces four beats while the accompaniment produces five and one quarter beats. This is not accidental, for in making a number of recordings several days apart, of the same song, the result will always be the same. This is an accomplishment not yet acquired by white musicians.

We are now prepared for some examples of original Indian themes. They are taken from Miss Densmore's books published by the American Bureau of Ethnology of the Smithsonian Institution.

1. Moccasin Game Song of the Chippewas

The Menominees and the Chippewas have a favorite amusement called the *Moccasin Game*. It is practically the same as the *shell game* of white American sharpers—with this difference: the red Americans do not use it to fleece the unwary, but merely as a test of their powers of observation and deduction. Singing and drumming continue throughout the game. One such song declares: "That young man on the other side: I make him guess wrong." The stakes are sometimes very high: fifteen yards of calico, a pair of blankets, fine new clothes.

Our example begins in major but closes in minor. It begins on a high note, and in the manner so characteristic of Indian music, gradually falls, closing on the lowest tone used. The bass represents the throbbing of the drums. The Indians repeat a song at least five or six times.

The drum accompaniment may be simulated by playing octaves on the lowest

D's of the keyboard. For every beat of the song (quarter note) play a sixteenth and a dotted eighth in the accompaniment.

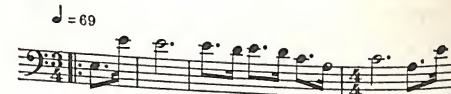
Ex. 1



2. Flute Melody of the Hidatsa Indians

The flute—sometimes erroneously called a *flageolet*—is called by the Indians the *singing whistle*. The length was "from the inside of a man's elbow to the end of his little finger." The courting whistle and the flute are the only Indian instruments capable of having a melody played on them. The time of our example is mixed, going back and forth between three-four and four-four. It can be considered either major or minor, as all the tones used are in both the major and the minor key. It does not begin or end on any tonic, thus adding to the ambiguity. Most listeners would feel that it is in minor. This instrumental solo has no accompaniment.

Ex. 2



3. Turkey Dance Song of the Northern Ute Indians

The Utes have an interesting *Turkey Dance Song* which begins, in the traditional manner, on a very high note and falls gradually to the lowest note employed, which in this case is the tonic. It contains a device used throughout classic music: it selects a motive and repeats it on different degrees of the scale. The entire piece is made up of this motive, on different degrees of the scale. Is this a proof that the underlying principles of music are found in nature? For herein this little Indian song is related to the music of Mozart and Beethoven.

The drum accompaniment may be simulated by playing octaves on the lowest B's of the keyboard. For every beat of the song (quarter note) play two eighths in the accompaniment.

Ex. 3



What Miss Densmore has done for the preservation of the music of the North American Indians is a matter of history; owing to a lack of funds her work was discontinued a number of years ago. But much of the music still remains unrecorded. The old Indian musicians are rapidly dying off, and the young Indians are fast becoming standardized Americans(?) with no knowledge of their precious musical heritage. There is no time to be lost if the music still remaining is to be salvaged.

So far our examples have been original Indian themes simply transferred to the piano, with the drum accompaniment simulated. But there is another sort of Indian music—an adaptation, if we may so call it.

Some of the foremost American composers have made a study of Indian music, not in order to put the songs themselves on record, but to find interesting themes for original composition. Symphonies and operas have been written on such themes, but to the faithful piano belongs the credit of having done the most toward making white Amer-

icans conscious of the charm and beauty inherent in the music of the red Americans. Prominent among such composers are Edward MacDowell, who gives us real Indian atmosphere, and Charles Wakefield Cadman, who produces enthralling idealizations of Indian music. Deserving of special credit in this field is Thurlow Lieurance, whose devotion to the task he set himself caused him to suffer an accident, while working among the Blackfoot Indians, which crippled him permanently. No program of Indian music is considered complete without Lieurance's *By the Waters of Minnetonka*, which has brought world fame to its composer.

A Short Program of Indian Adaptations

Piano Duet, MacDowell—*From an Indian Lodge*; Voice, Lieurance—*By the Waters of Minnetonka*; Piano, Cadman—*Pawnee Indian Cradle Song*; Piano, MacDowell—*Indian Idyl*; Voice, Cadman—*From the Land of the Sky-Blue Water*; Violin and Piano, Lieurance—*Sioux Indian Fantasie*.

The Municipal Band in Wartime

(Continued from Page 378)

playing of the National Anthem, both at the opening and the closing of summer band concerts is advisable. Such concerts sometimes have a "roaming" audience and perhaps those who are present at the opening may not be on hand for closing and vice versa. Again, it is worth mentioning to play all patriotic and war time music available, as our American audiences need this added stimulant.

The forecast for the approaching 1945 summer season reveals a busy schedule for the St. Joseph, Michigan, Municipal Band. Starting on Sunday, June twenty-fourth and continuing for eleven consecutive Sundays, and also on the Fourth of July and Labor Day, the St. Joseph band will present both an afternoon and evening concert from the band shell in Lake Front Park. Thousands of music lovers have been enjoying these summer concerts for the past several years. All of the concerts for the 1945 season are built on a patriotic theme, using available wartime music, such as folk songs of all the United Nations, service songs of all the branches of the armed services and many of the well-remembered tunes of World War I.

A Morale Builder

The municipal band is a positive vehicle for stimulating and maintaining the morale of our nation to a high degree at the time when it will be most needed. Band music, and particularly the outdoors summer concerts can do much in arousing and keeping up the spirit and the morale of the home front until peace exists over the entire globe. The construction of a small band and stamp booth near the inside entrance to your park will result in a surprising amount of war bonds and stamps sales. Various clubs, lodge, and veteran organizations are usually more than anxious to aid with this project. In the end, however,

the band deserves the credit, which again helps to stabilize its value to the community and the war effort.

It has been gratifying to see the interest displayed by the patrons of the summer band concert in sound motion picture features which are shown at some of the evening concerts. Interesting educational films can be obtained from either the Army or Navy and an occasional comic feature delights the children. These pictures are shown on a portable screen set up on the stage of the band shell.

Featured soloists, noted singers, and other attractions give only a slight variation to the band concert program and also please the citizens who come from distant points to hear the concerts.

The American Municipal Band can and should be a promoter of various projects in its own community, especially during war time. The Fourth of July celebration is a natural for several reasons: local people cannot travel these days and must be entertained at home. Everyone loves a parade and although some municipal bands may not be in favor of marching, it must be remembered that they are responsible to the tax payer and contributors who support the municipal band projects.

Local sponsorship in most communities is easy to obtain for short trips to army camps, USO centers, veterans' hospitals, and so on. It is the municipal band's duty and wartime obligation to take part in as many of these projects as possible, and truly enough that is happening all over the nation.

The writer is a firm believer that the American Municipal Band is doing a great job on the home front and, furthermore, will continue to do so until complete victory is accomplished in all theaters of war and our fighting sons and daughters will come marching home again.

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"FORWARD MARCH WITH MUSIC"

Junior Etude

Edited by

ELIZABETH A. GEST

Different Kind of Army Music

by Leonora Sill Ashton

THREE of Miss Henshaw's pupils were reading essays on Army music in the Junior Etude. "Pretty good!" exclaimed Hal. "Those writers know what they are talking about."

"Yes," agreed Ned, "but it burns me up when I read them because I intended to send one in myself, and the first thing I knew, it was too late. And you know how I love army music."

"Let's each write an essay anyway," suggested Dorothy, "and we'll ask Miss Henshaw to decide which is the best."

Dorothy chose the subject, "Indian War Music," and in her essay she told about the instruments the Indians used and the dances they performed before going into battle.

Hal's subject was "American Marches." He began with the martial music of Washington's day, and came down through the *Battle Hymn of the Republic* and Sousa's Marches, to the *Halls of Montezuma*, and the various marches we hear played by our bands today!

Ned's subject was more unusual, and Miss Henshaw selected his as the best. It was called "Ancient War Music," and it read: "An ancient King of Assyria won a great battle with his armies, and they are marching home in triumph. What kind of a band do we see leading them, and what are the instruments the marchers are playing?"

"The first ones seem like very small instruments compared to our band instruments today. We see little harps which the players hold before them; and there are dulcimers, box-shaped, with strings stretched across them, hanging from the shoulders of the players, who strike the strings with small hammers. There are drums strapped to the chests of the marchers, though these drums do not beat the time for the marches as that is done by men who go ahead of the band, stamping

their feet to give the step to the marchers.

"Next in line come the singers, women and boys, and they sing the song of triumph in high, treble pitch, matching the tones of the flutes and lyres.

"Very thin music for a march, you will say; but that is not the end. Last of all come the most triumphant instruments, the cymbals, which the warriors clash high in the air.

"Very thrilling army music—that which was played in ancient Assyria."

As Miss Henshaw finished reading, she remarked, "Yes, thrilling music it must have been."

Quiz No. 6

1. What is the name of Wagner's opera in which the knights of the Holy Grail appear?
2. What term is used to denote suddenly soft?
3. What instruments are included in a piano quintette?
4. Who wrote the *Air on the G String*?
5. What was Mendelssohn's full name?
6. How many thirty-second-notes are there in a dotted half-note tied to an eighth-note?
7. From what country does the folk song, *Coming Through the Rye*, come?
8. What are the letter names of the tones forming the dominant seventh chord in the key of G-flat major?
9. Was Beethoven a German, Austrian, Bohemian or Scandinavian?
10. Name an opera by Mozart.

(Answers on this page)



RICHARD WAGNER CONDUCTING

Results of Special Poetry Contest

We find we have some excellent poets among our JUNIOR ETUDE readers; yes, indeed. We only wish we could print ten or fifteen of the best

poems received, but we can only print three, and it was difficult to select the three best, as many were splendid.

Music Speaks (Prize winner in Class A)

I am your friend!
In brighter moods of happiness
When thoughts are far from blue,
With joyful notes I'm generous,
And I'll be happy, too.
I am your friend!

I am your friend!
When tears of grief will fill your soul,
And loving friends are gone,
Then softly, softly, sweet and low,
To you I'll bring my song.
I am your friend!

I am your friend!
And every mood with you I'll feel,
And always I'll be true;
In joyful times, or sad or glad,
For God has given me to you.
I am your friend!

Jean Aurand (Age 15),
California

Special Contest

Who likes to make up puzzles?
This month's contest is to make up an original puzzle. Of course it must relate in some way to music; either an instrument, composer, term, or anything about music you can think of.

Follow the regular contest rules and remember the closing date is July twenty-second.

Strong, Sure Fingers (Prize winner in Class B)

Strong, sure fingers! Give the keys a soul;
Painting dreamy pictures for the weary world;
Tracing shadow patterns on the wall;
Spilling silver moonbeams on the distant hill.

Strong, sure fingers! Press the harp of hearts,
Breathing laughter on it in a sea of sound;
Whisp'ring secret longings unfulfilled;
Sighing with the heartache of old memories.

Strong, sure fingers! Give the world soft peace;
Strong, sure fingers! Play, and bring my soul its rest.

Betty Stuart (Age 14),
Missouri

Singing School (Prize winner in Class C)

A sparrow went to singing school
To see what he could learn;
He practiced hard with all his might
While waiting for his turn.

The teacher did not scold at all,
Although he felt perplexed;
His parents, at his failure, though,
Were very, very vexed.

He practiced music all day long,
From dawn to set of sun,
With all the scales and chords and things,
And every single run.

But when it comes to singing songs
In tones both sweet and clear,
Poor Johnny Sparrow can't produce
A song that's fit to hear.

Lois Ruth Drake (Age 11),
Idaho

Answers to Quiz No. 6

1, Parsifal; 2, subito piano; 3, usually piano, first violin, second violin, viola, and violoncello; 4, Johann Sebastian Bach; 5, Felix Mendelssohn-Bartholdy; 6, twenty-eight; 7, Scotland; 8, D-flat, F, A-flat, C-flat; 9, German; 10, Magic Flute; Don Giovanni (also spelled Don Juan) are Mozart's best know operas.

Letter Box List

Letters, which our limited space will not permit printing, have recently been received from Marimore; Amy Kazemba; Dorothy Deane; Eileen Durham; Lois Barber; Mary Carol Smith; Mary Sue Ingram; Marilyn Dunlap; Marilyn High; Charles Bobby Broadman; Laura McNeil; Phyllis Page; Lois Long; Regina Herfurtnier; Lydie Jane Bartlett; Chrystol Rasmussen; Gary Freeman; Peggy Schmeckenhecker; Muriel Dean Roberts; Janice Cribbs; Kenneth Lehman; Liz Woods; Lola Alice Foster; Marian Jacobs; Edna Whittlesby; Alma Eisen; Ralph Morwood; Juanita Nellerman; Marguerite Achenbach.

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of July. Results of contest will appear in October. See previous page for this month's special contest.



A Good Soldier

by Ruby D. Austin

Dick was tired after standing on the sidewalk watching the parade, and as his mother was preparing supper he was telling her about the things he had seen. "I wish I were old enough to be a soldier," he sighed. "Why, Dick, you are old enough to be a soldier, and I think you are already a soldier," said his mother. "A soldier? Me?" exclaimed Dick. "Certainly," said his mother. "A soldier must be honest, kind, courteous and obedient, and when you helped sister with a difficult passage in her recital piece you were being kind and courteous and so you were being a soldier. Then yesterday, when

Miss Ross was giving you your music lesson you held your temper and admitted she was right when she told you you were careless, and you promised to do better. That was being honest and obedient and so you were being a soldier."

Dick stood straight and tall and gave his mother a military salute, as his mother continued, "boys and girls who do such things are fine young soldiers."

"That's an easy way to be a soldier. I thought it would be much harder than that," he said, as he marched off to the living room to do a little extra practicing before supper.

Letter Box

(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:

I would like to receive mail from anyone my own age who loves music. I am in the second-grade book and I love to play in recitals.

From your friend,
LAURA ANN WALKER (Age 12),
Tennessee.

Honorable Mention for Original Poems:

Elaine Ryals; Laura Louise Peck; Marjorie Lawrence; Phyllis Knapp; Marilyn Murphy; Mary Helen Maves; Ramon Breitenbach; Charlotte Harrison; Fay Sanford; Louise Elinor Eaton; Carole Hoover; Marilyn McNeely; Shirley Burch; Helen Hayes; Barbara Hemminger; Kay McDonald; Mary Elizabeth Mabon; Anita Ortlieb; Freda Goldblatt; Ann Ross; George Patterson; Mary Margaret Woodward; Ellen Mitchell; Ruth LaBonte; William Edward Moultrie; Beverly Hall; Doris Holley; Ralph Delp; Rita Keating; Barbara Dee Swanson; Lillie Nan Kelly; Margaret Castle; Yoko Kawaski; June Duffell; Calvin Seerveld; Tommy Rogers; Joanna Testa; Bobby Melton; Margaret Frances Neal; Virginia Ayers; Irma Lee Earp; Ruth Neal; Patricia Carr; Nancy Gettles; Tomma Nan Hill; Amy Kazemba; Maria Cestero.

DEAR JUNIOR ETUDE:

I love music and it just seems to do something to me inside. I play between fifth- and sixth-grade music and I am pianist for our sixth-grade School and Training Union, and also Sunday School and Training Union, and also Sunday Girl Scout Troup to sing. I also play for my Girl Scout Troup. I enjoy THE ETUDE and the pieces in it help me with my sight reading.

From your friend,
DELORIS SEYMOUR (Age 12),
Oklahoma

DEAR JUNIOR ETUDE:

I am sixteen years old and a senior in high school. I find THE ETUDE a great help as I am very much interested in music. I play violin in the College Symphony, also play viola and first clarinet, and I am a soprano. I have received superior and excellent rating in contests. Last year I had cellent rating in contests. "Information Please." my musical question on "Information Please." So you see, that's why I find THE ETUDE such a great help.

From your friend,
RUTH ANN BRADY (Age 16),
Iowa.

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Problems and Possibilities of the Small Orchestral Unit

(Continued from Page 380)

work in the matter of observing notes and indications. He must control the ensemble of the group, and watch out for the relationship of each section of instruments to all the other sections, for balance. Orchestral work, incidentally, demonstrates the true democracy of music, where no one section is more important than any other and where "playing second fiddle" is no indication of second-rate abilities!

Another way in which a conductor can improve tone is to make sure that the group plays no music for which it is not technically and musically ready. Whether it be to seek distinction for themselves or for their groups, conductors are often guilty of playing pieces that are far too advanced. And that is always a mistake. The good teacher does not allow the solo pupil to overreach himself; the good conductor takes exactly the same precaution. Orchestras, after all, are made up of individual players and no orchestra can give a satisfactory performance of a work that is beyond the musical or technical grasp of its individual players. The notion that elementary players can "express themselves" by attempting difficult music in an orchestra lays the foundations of poor musicianship. The young orchestra can find ample music suited to its needs and will find the best expression in working at what lies within its natural scope.

Another reason for tonal deficiency is a certain laxity on the part of some conductors in allowing members of a school or amateur orchestra to play with less musical tonal quality than they would use if they were playing a solo or in a quartet. The orchestral player must combine the soloist's sense of personal responsibility with the ensemble player's sense of co-operative team work. That is to say, he must subdue his "soloist" desire for spot light at the same time that he stimulates his soloist desire for perfect craftsmanship. Another reason for faulty tone is over insistence on brassy. Brassy should never blare or stand out—unless, of course, one is directing a work (like Richard Strauss' *Heldenleben*) that calls for martial tone. Both conductor and players should remember that any forcing of tone, from any instrument or group of instruments, mars beauty of sound. No "effect" justifies tonal forcing.

I am an ardent advocate of ensemble and group playing for all young musicians—even from the very start of their studies. As soon as the child is able to play little pieces at all, he should be given the opportunity of meeting with two or three other little students (of the same instrument, if no other is available), to play in unison. Such drill is invaluable to any instrument. It teaches accuracy and responsibility; it stimulates the necessary adjustments of team work;

it helps in developing a sense of orchestral playing; it aids in stressing those problems that the future conductor has to deal with. I know that my own work, today, as conductor has been greatly benefited by early and continuous practice in ensemble playing. The best way of encouraging true musicianship is by playing in groups. And the small orchestral unit can offer the finest opportunities for acquiring such skill and developing it in a way that brings rich and fruitful rewards to the individual player, the conductor, and the entire communal group.

The Double Bassist

(Continued from Page 379)

hand moves from one position to another it must move as a complete unit, the thumb and all fingers retaining their same relative formations in all positions up through the fifth.

This, of course, makes it mechanically probable that each finger is immediately ready to play its own particular note no matter which position the hand is in.

If the student can master the concept that his hand must move up and down the neck of the instrument as a unit, not each finger and the thumb slithering around independently of the others, he will play fairly well in tune even in orchestra work, and he will not have acquired bad finger habits. This implies of course that he will play on one instrument only and get to know the exact spot where each note may be found on this instrument, even if it is only through the second position.

The second fundamental for the beginning bassist is another mechanical matter, bowing. He can get better and fuller tone with a German type of bow; let us consider then for a moment some of the essentials of good German bow control.

He can get good tone only through keeping his bow at a ninety degree angle to the strings, not tilted up or down at the point, and he can master a smooth *legato* or difficult technical passages by maintaining a bow hold conducive to a flexible wrist. It must be understood at the outset that if the bow is too heavy at the point, it is apt to be played pointing toward the floor, ruining the tone.

Assuming, then, that the bow is properly balanced, we can say that by merely holding the bow correctly the bassist is practically assured that he will bow at the proper angle to the string. The third and fourth fingers of the bow hand curl around the handhold of the bow. The thumb curves over the top of the bow. It is from the thumb that pressure is maintained on the strings. The index finger lies along the under side of the bow, keeping it from tilting toward the floor. The little finger may assume any comfortable position along the frog.

It is extremely important that the end of the bow not rest in the palm of the hand but nestle in the joints between the second and third finger and the hand. This not only ensures more flexibility, but affords greater leverage for the index finger to keep the bow in proper playing position.

With the hand in this position the bow can be motivated by three factors, the heavy driving force of the whole arm swinging from the shoulder, the lesser movement of the hand swinging from the

wrist and the very slight but useful movement of the fingers swinging from the hand.

A combination of these three can make for amazing smoothness in changing the bow and excellent bow control in the execution of difficult passages. At any rate, if the beginning student is made to fall mechanically into this method of holding the bow, he will scarcely ruin his chances of bowing properly.

An excellent device to teach the student how to hold the bow in this manner is to ask the player to hold his arm straight down at his side, with the bow hanging at his side, hooked over his second and third fingers; then have him raise the bow into playing position with the index finger and hook the thumb into place. If he follows this scheme every time he wishes to use his bow, the chances are he will fall into the proper bow hold almost automatically.

At this stage the player will be a mere automat, but as he improves the mechanics of his playing, he can be taught the secrets of tone, rhythm, ensemble playing and the hundreds of other ingredients of true musicianship.

If there are among our bassists those who appear especially apt, they should by all means be encouraged to make the bass their solo instrument. When we have attained enough really fine bassists to make bass solos available all over the country, our habitual concert goer will be able to add a new chapter to his musical thrills.

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Surely it is time for the string bass and string bass player to claim the heritage of musical artistry which is truly theirs.

Some Recent Orchestral Recordings

(Continued from Page 405)

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